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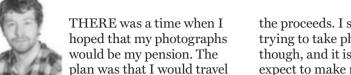
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# A week in photography



the world taking photographs,

and then sell them on stock photography websites and watch them make it into print.

I've sold hundreds of photos on stock sites, but these days I am lucky if I make a few dollars for each sale so I think it is going to be a few millennia before I can retire on the proceeds. I still enjoy the challenge of trying to take photographs that will sell, though, and it isn't always the images you expect to make money that do.

However, there are many photographers who do make a living from selling stock images. Tom Smallwood talks to a number of photographers, stock photo agencies and book publishers on pages 10-15, who explain how you could also make money from selling your pictures. **Richard Sibley, deputy editor** 

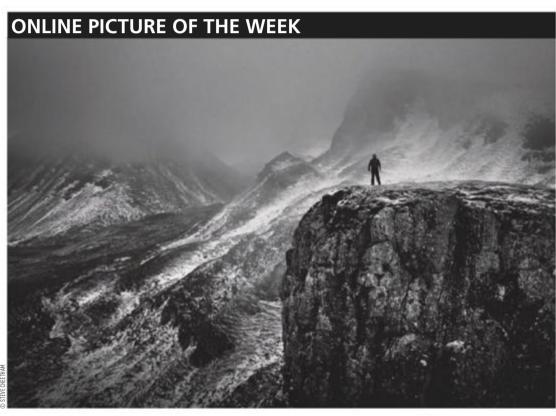
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Join our Flickr group at flickr.com/groups/ amateurphotographer





#### **Closing In** by Steve Cheetham

Canon EOS 6D, 24-1-5mm, 1/250sec at f/8, ISO 800

THIS dizzying photograph was uploaded to our website gallery page by AP reader Steve Cheetham.

'This image was taken at the Quiraing on Skye earlier this year on a photography trip with two friends,' says Steve. 'We'd enjoyed several great days on Skye, but on our last day the weather was quite changeable. We decided to head up to the Quiraing anyway. We'd taken several of the usual views when I noticed one of my friends packing away his tripod on this particular outcrop. The weather was just closing in on the hills behind him, so I shouted at him to look my way. I managed to take a few shots before we were engulfed by the snow that was heading our way.'



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picture posted

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**CD/DVD** Send us a disc of high-resolution JPEG, TIFF or PSD images (at least 2480 pixels along its longest length), with a contact sheet, to the address on page 17. **Via our online communities** Post your pictures into our Flickr group, Facebook page or the gallery on our website. See details above.

Transparencies/prints Well-packaged prints or slides (without glass mounts) should be sent by Special Delivery, with a return SAE, to the address on page 17.



#### **NEWS ROUND-UP**

ne week in brief, edited by Chris Cheesman

#### 'Lighter' tripod

Italian tripod maker Manfrotto says its new 190 Go! is more compact and lightweight than previous models in the range, yet is fast to set up and stable. The 1.7kg model folds down to 45cm in length and extends to a height of 146cm. It is due out now, priced £159.95. Visit www.manfrotto.co.uk.

#### Jessops courses

Jessops has launched a series of courses on landscape and macro photography. The first landscape course (£600) is set to take place in the New Forest from 20-22 October. The price includes travel, accommodation, breakfast and lunch. One-day macro courses (£125) take place on 19 April and 17 May at Jessops' Oxford Street store in London. Visit www.jessops.com/academy.



#### Fresh Fastpack Lowepro has 'streamlined

Lowepro has 'streamlined travel' with its new Fastpack II series of DSLR backpacks. There are two new bags: the Fastpack 150 AW II (£96), with room for an 11in laptop; and the Fastpack 250 AW II (£120), which can hold a 15in computer. Each includes an 'all- weather' protective cover. Visit www.lowepro.co.uk.

#### Filter 'world first'

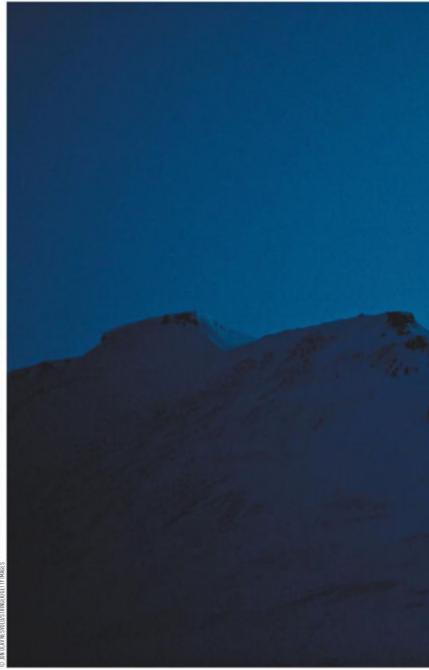
A filter claimed to be the first to include Sapphire Crystal glass was among the attractions at The Photography Show in Birmingham. Novo, a new brand name, claims the Sapphire Crystal filter offers incomparable strength and clarity. All filters in the range are designed to be



water, dirt and oil-repellent, plus stain and scratch-resistant. Prices start from £60. Visit www.novofilters.com.

#### Police tripod policy

Amateur photographers do not need permission before using a tripod on Hampstead Heath in London, but police may ask for their name and address, which could remain on a database for seven years. The policy was uncovered by AP while investigating why *The Guardian's* editor was recently stopped on Hampstead Heath (see AP 28 March). For the full story, visit www. amateurphotographer.co.uk.



#### **WEEKEND PROJECT**

# The Boat Race

With the first race taking place in 1829, the Oxford and Cambridge boat race has been held annually since 1856, except for during the two world wars. The 4½-mile course runs from Putney to Mortlake in west London, and is one of the world's longest-running sports events. It is also one of the most popular on the London sporting calendar, attracting over a quarter of a million spectators who flock to watch the spectacle from the banks of the Thames and soak up the fantastic atmosphere. This year's event is to be held on 11 April, starting at 4.50pm.

This year, the BNY Mellon Boat Race is joined on the Thames for the first time by the Newton Women's Boat Race, creating a fantastic opportunity to try a variety of shots as the crews speed past.

You can watch on either side of the river, but get there early for the best positions. Try Putney Bridge, Putney Embankment and Bishop's Park (at the start), Duke's Meadows and Chiswick Bridge (at the finish).

As you'll be shooting from the river bank, a long lens is the name of the game. However, you might want to avoid large and fast optics and opt for a lighter-weight zoom if you're going to be standing around for a while.





# picture

The solar eclipse in March produced stunning scenes across the world

You may have noticed a lot of talk recently about a significant astral event. Millions of people across Europe, Asia and Africa turned their eyes to the sky on 20 March to witness the spectacle of a solar eclipse and social media was flooded with thousands of incredible images.

If you happened to be here in London you would have been met by the same gloomy grey skies that haunt us day after day. However, in other parts of the world the event more than lived up to expectations. This image was taken by photographer Jon Olav Nesvold in Svalbard, Longyearbyen, Norway. There will be another solar eclipse next year, so you might want to think about booking your plane tickets now.

#### Words & numbers

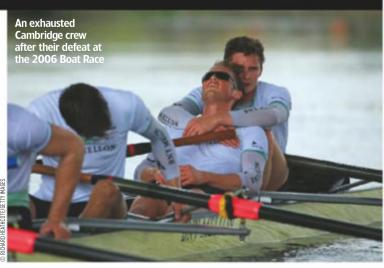
No place
is boring,
if you've had
a good night's
sleep and have
a pocket full of
unexposed film

Robert Adams
American photographer
b1937



The boat race is all about drama and movement, so as well as getting those action-freezing shots, think about opting for a slow shutter speed and going for something a little different.

Don't forget to watch for any action happening away from the boats – and crowds make great shots. If you've managed to get a position at the finish, capture the celebrations of the winning crew and the crowd's reactions.







Leica reveals Valentine's Day winners

A STREET photograph captured in Slovakia has won the Leica Valentine Challenge for L'udovit Pernis, who captured the image of a couple kissing in Bratislava using a Leica M9.

L'udovít told organisers: 'I did the first photo, but then I saw with peripheral view a young couple with a pram and I shot a second photograph.'

A third, older couple, completed the 'generation line', he added.

The photographer used a 35mm f/2 Summicron-M Asph lens

Second place went to David Huff, who had travelled to France from Los Angeles with his wife and two friends to celebrate New Year's Eve in Paris.

David shot his image using a Leica M (Type 240) with a 35mm f/1.4 Summicron–M.

He said: 'Our friends asked that I take some photographs of them after seeing some I had taken of my wife in the same location a few days before.

'They wanted an image that could be printed at a large scale of 3x4ft for a wall in their home...

'We have since printed the image on aluminium, which gives

it a "wet look" that is fantastic.' Leica awarded third place to

Mark Steigelmann, who used a Leica M9 and 35mm f/2 Summicron–M lens.

'This image, which I titled "Bouquet", is from a series I worked on entitled Rearview. Spending hours a day commuting in my car has made me acutely aware of my surroundings.

One day, while looking in my rear-view mirror, I became very interested in the comings and goings of cars behind me.

'The scenes unfolded like little vignettes of humanity – people laughing, arguing, crying, and mostly just looking bored and trapped within their heads as well as the glass and metal box they confine themselves to in their daily commutes. I wanted to capture what I was witnessing.'

The Leica Valentine Challenge was run by Leica Fotopark, an online service that is designed to allow users to showcase their work and organise their portfolio. The service also allows customers to order fine-art quality prints and frames. Visit www.leica-fotopark.com.



David Huff's second-placed image depicts two friends celebrating New Year's Eve in Paris



spending hours a day commuting in his car



## Park Cameras revamps Olympus zone

PARK Cameras has revealed a redesigned Olympus touch-and try-zone at its flagship store in Burgess Hill, West Sussex.

The move aims to make it easier for customers to try out Olympus gear and see how they can enhance their existing kit with Olympus cameras, lenses and accessories.

Store bosses say the move is part of a 'significant investment' project.

The new Olympus zone is part of a revamp of more than 3,600 square feet of the Park Cameras store.

The Olympus touchand-try zone was opened on 14 March by Olympus national account manager Sean Smith.

For details, visit www. parkcameras.com.



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# Beatles image in bid to save famed archive

THE FAMILY of former celebrity photographer Robert Freeman has embarked on a mission to preserve his lifetime's work by putting a portrait of John Lennon up for sale.

They also hope to raise money to help Freeman recover from a stroke that has left him unable to work or look after the archive, which is rapidly falling into disrepair.

Freeman photographed the Beatles for their first five album covers. Over a 60-year career, his high-profile subjects have also included Andy Warhol and Sophia Loren, and he is credited as the first Pirelli calendar photographer.

The archive is currently at a garage in Spain, but is in jeopardy because it is not stored under the best conditions, according to Freeman's son Dean, who told AP that the family plans to digitise the images and create an exhibition of his work.

Freeman suffered a stroke after moving to Spain in the 1990s. The family adds: 'Now 78, extremely frail and living alone in a small hostel room, he needs care, financial assistance to recuperate, and will need a place where he can retain his independence while

being properly cared for."

The family has rereleased Freeman's image entitled 'John Lennon with Panda' (above) as an archival, metallic-edition C-type print.

Taken at Lennon's home in Weybridge, Surrey, in 1965, the former Beatle is seen with a toy panda belonging to his then two-year-old son Julian.

The print is available in A2 and A3 sizes, priced £600 and £300 (plus VAT and shipping) respectively.

The sale ends on 15 May 2015.

For further details, visit www.freemanarchive.com.

# Get up & go

The most interesting things to see, to do and to shoot this week. By Jon Stapley



#### Enter the ArtGemini Prize

The ArtGemini Prize for painting and photography will be open for business soon, and there's a £6,000 prize on offer. In addition to the 'open' theme, there's also a bursary prize for social or environmental documentary photography.

8 April-7 July, www.artgeminiprize.com



#### **EPOTY 2015**

It's your last chance to get an image into the Environmental Photographer of the Year 2015 awards – the deadline is approaching fast! Submit an image showing the link between the environment and social issues to be in with a chance of the £5,000 prize.

Until 7 April www.epoty.org



#### L8 Unseen

A new exhibition explores the diverse community in an area of Liverpool known locally as L8. Striking large-scale photographs by Othello De'Souza-Hartley explore the area's cultural and economic heritage.

3 April-6 September www.liverpoolmuseums.org. uk/mol/exhibitions/l8-unseen



Awards has announced the UK National Award winner for 2015.

Byron Dilkes, a keen photographer and diver based in the Seychelles, was honoured for taking the best single photograph by a British photographer.

His photograph, called 'Tantalizingly Tropical', shows a shark patrolling a coral reef for food. The image will form part of an exhibition at Somerset House in London from 24 April to 10 May.

Dilkes, who won a Sony Cyber-shot DSC-RX100 III camera, said: 'The picture was particularly difficult to get, as it required the right combination of tide, good underwater visibility and



Byron Dilkes' UK National Award winning shot

calm surface conditions.

'At low tide, I waded out with my underwater housing and perched on a large rock... I waited for about four hours until the incoming tide threatened to sweep me off my feet.'

For the latest news visit www.amateurphotographer.co.uk



# Photo Imaging Club Exhibition

If you're in the Huddersfield area, take some time to support a local camera club's annual exhibition that features more than 130 framed mounted prints and around 80 digital images by local amateur photographers

Until 9 May, www.huddersfieldpic.org.uk

#### Julian Gardner Award

Run by the Game & Wildlife Conservation Trust, the Julian Gardner Award is presented to amateur photographers who capture the beauty of British nature. It's open to everyone, but entries must have been taken in the UK.

Until 31 May, www.gwct.org.uk/ wildlife/the-julian-gardner-awards



# Viewpoint Dave Kai-Piper

There are more slang words for the word 'photographer' than for any other profession. So why this strange anomaly? And why do I get so worked up when I hear these derogatory terms?



There's much more to shoot than just showing up and pressing a button on a camera

or starters, I am a photographer, not a 'tog', a 'clicker', a 'snapper', a 'pho-tog', a 'GWC' or any other title that has become a frequent addition to the online forum lexicon. I'm not sure why these terms wind me up so much, but they do, and I think it has more to do with the way people use them.

It must be something about the way the word 'tog' makes us sound cheap that gets to me. It is an awful way to refer to a person's craft and profession. We already have to contend with being 'content producers' in a 'service industry' on the client side, and it is an extra kick in the teeth when other people who enjoy the world of photography support these terms.

A few years ago, a photographer (who will remain nameless) accused me of being just a 'button clicker', as I was shooting following a make-up artist's plans and concepts, that none of the ideas were mine and that my involvement was simply to press the button. It annoyed me at the time, and has stayed with me.

Being a photographer is a very complex and creative craft. We do so much more than 'push buttons' like the simplified slang terms imply. From building up the investment in my work, to the long hours I spend planning, researching, training, editing and shooting, I like to think I do more than press buttons. The camera is one tiny aspect of what we do.

In my eyes, if you are happy to be called a 'tog', and to use it to describe others, you are acknowledging only a very small aspect of our craft. You're encouraging the mindset that photography is only about pressing buttons, and that the camera – not the photographer – is all-important. I find the type of people who do so tend to be obsessed with sharpness, bokeh and the less artistic elements of photography. It's no coincidence that the folk who love to moan online are generally those who use these terms. They're not out shooting, that's for sure.

I'm beginning to think that the internet is a bad place, in which we all spend way too much time. Photographers belong outside in the world, not on forums. Not a day goes by that I don't hear about some online nastiness. The term 'tog' reminds me of the bitchy, angry troll-world that lurks there. I don't want to be a part of it.

**Dave Kai-Piper** is a photographer and retoucher who has worked with numerous brands and publications, as well as being an Adobe Community Professional. To view more of his images, visit www.ideasandimages.co.uk

**Do you have something you'd like to get off your chest?** Send us your thoughts in around 500 words to the address on page 17 and win a year's digital subscription to AP, worth £79.99

# **New Books**

The latest and best books from the world of photography. By Oliver Atwell



#### **Bugs in Close-Up**

By Colin Hutton, New Holland, £16.99, hardback, 240 pages, ISBN 978-1-92151-738-9



EVERYONE has their own feelings about bugs. A proportion of people can't stay far enough away from them. Leafing through Colin Hutton's beautiful collection of macro images, you quickly see how illogical our fears are. Colin has passionately

catalogued a variety of subjects, including butterflies, beetles, bees, stick insects and just about every other bug you can think of. Each image reveals something extraordinary about its subject. There is a real beauty to be found in the insect world, and Colin's book serves to highlight the true majesty of nature. More than that, Colin's images are a great demonstration of what can be achieved with the right light and a macro lens. At the very least, you'll be inspired to head outdoors and find your own subjects to shoot.

# The Culture of Photography in Public Space

Edited by Anne Marsh, Melissa Miles & Daniel Palmer, Intellect Books, £35, paperback, 192 pages, ISBN 978-1-78320-459-5



PHOTOGRAPHY in public spaces is a complex minefield of politics and privacy, with endless battles and arguments as to what constitutes necessary security. It's with this in mind that a variety of artists and photographers, such

as 2013 Deutsche Börse prize nominee Mishka Henner, have utilised tools such as Google Street View to investigate the parameters of photography. Bringing together a number of essays and images, this book delves into the restrictions that bind photography, and the anxieties that lay behind them. This is one of a number of books on this vital subject now appearing on the market, and despite its complexity, the essays are at no point overwhelming. Each is clearly argued and presented.

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# Images that TITLE SEARCH SEARC

Selling your images has never been tougher. **Tom Smallwood** has some real-world tips and case studies to make the process easier

hile some photographers are frustrated that it's become so hard to sell their images, the reason is due to the simple law of supply and demand. Yahoo predicted that around 880 billion photos were taken last year, which is a huge increase from only five years ago.

Everybody is a photographer these days, whether equipped with a smartphone or a 'proper' camera, and sharing images is incredibly easy via social media. The days of being commissioned to go to some other far-flung location to provide images for a feature are long gone, with photographs from a stock library a fraction of the cost – or 'free', should someone unscrupulously help themselves to images online.

Fortunately, it's not all doom and gloom, and while it is tough out there, photographers aren't all going out of business overnight. With a bit of planning, forethought and cunning, it's still possible to make decent money by selling images, but it's often about working smarter rather than simply working harder.



#### TALKING STOCK



STOCK library sales still remain a viable way to make some cash from your pictures. 'The volume of stock library sales is growing and growing,' says Alan Capel

(pictured), head of content at Alamy, which claims to sell more than 50 million images, illustrations and videos from its website. 'With smartphones, tablets and the ever-growing web, there is now is a constant daily clamour for content. People always need imagery, and some high-profile buyouts, such as Adobe's recent acquisition of Fotolia for \$800 million, show that stock is perceived as a viable market over the long-term.'

The most common type of stock sale is for a royalty-free licence, whereby the buyer pays for single-time usage of your image, say, for their book or website. You might get somebody to stump up for rights-managed images, where they can use them more exclusively, but this is becoming rarer unless you are big name.

So what images tend to sell the best on Alamy, and what tips does the company have for photographers wishing to prosper in the face of such intense competition?

'Sure, I can rattle off clichés that continue

to sell, such as tropical beaches, OAPs walking hand-in-hand through autumnal landscapes, glasses half full, arrows hitting targets,' Alan explains. 'They will sell as long as unadventurous marketers choose them. So you need to know these clichés, but you also need to have an idea of what the market doesn't have. We're lacking realistic imagery



at the moment. Images that look like they could be of real people, but shot with a style and panache that will appeal to designers and advertisers. Take garage mechanics: in stock imagery they are rarely covered in grease, but go to a real garage and it's a different story.'

So, Alan is clear that to get noticed on sites like Alamy, you need to think outside the box. 'Try new things, turn things on their head,' he says. 'Shoot perennially positive subjects in a negative way and vice versa. Happy and sad single-parent families, for example. We see lots of stock images of business meetings with a deliberate and artificial mix of ethnicities, but sometimes you might want to show the reality, where business meetings tend to be heavily biased towards one age group or ethnicity.'

While it pays to think creatively, don't feel you need to slog halfway around the world to get stock images. 'One of my best-selling stock images is a picture of Teignmouth Harbour in fog [see above], taken ten minutes from where I live in Devon,' recounts successful travel/landscape photographer Nigel Hicks (www.nigelhicks.com). 'It sells more steadily than my images from the Philippines!'



#### WHY QUALITY AND KEYWORDING MATTERS



Keywording can be incredibly important to the visibility of your images

EVERY stock library has different requirements, but most will reject an image if it's not sharp enough, suffers from excessive noise or sports a weird colour cast. You will need to view the image at 100% in Photoshop or Lightroom to check for these problems, but don't be tempted to oversharpen as this will also lead to rejection.

'Photographers also tend to upsize images without needing to,' says Alan Capel, head of content at Alamy. 'They've read somewhere that the bigger the image is, the more likely it will get used for a billboard, so they try to blow it up and sometimes ruin the picture. In reality, the number of billboard sales you will make is minuscule compared to more

conventional sales.' Another good tip is to strive for clean, uncluttered compositions, with plenty of space for clients to overlay text, and always try to get your subjects to sign model-release forms if they are identifiable.

When it comes to keywording – labelling your work so potential customers can find it – Alan recommends thinking in terms of benefits and concepts, rather than just descriptions. 'The biggest mistake in keywording is that the photographer just describes what they see. So they would just keyword a picture of a tranquil lake as 'sunrise on Lake Como, Italy', rather than also bringing in peace, tranquillity, the beauty of nature, new beginnings as symbolised by the sun coming up, and so on. You must think conceptually as well as literally.'

#### Don't forget video

Alan also reckons the demand for stock video is set to grow and grow. 'Last year I started to hear more and more positive noises about video,' he notes. 'The great barometer is the London Underground. We're now seeing a lot more moving imagery on escalators and boards, and the fact that people are investing money in video shows it's working. A lot of

video is shot specially, but as the body of work grows, users will want to get that content through a stock agency rather than going through the expensive process of shooting it themselves.'

This trend is likely to accelerate with the increasing availability of stills cameras with 4K video, so if you wish to make more money from your imagery and photo trips, 2015 seems the perfect year to explore moviemaking alongside your stills photography.



Video is increasing in demand

# Technique selling your images



## Direct **sales**



SO WHAT about trying to cut out the middleman and sell direct from your website? It can

still be done, but it's tough.
'I used to sell direct, but now
I find it easier to sell through
agencies such as National
Geographic Creative and Alamy,
as their technology has really
caught up,' says Nigel Hicks
(pictured). If you sell through a

portfolio service such as 500px, it's again really important to keyword your photos properly and get model or property releases where necessary. As Alexandra Kim, product marketing manager of 500px, explains, it's also crucial that potential customers can get in touch with you easily. 'Adding any means of communication that you regularly check can lead to a sale at a very low cost to you,' she says.

A surprising number of photographers still make it needlessly hard for potential

customers to get in touch. While web contact forms may deter spam, they can also put people off, so always try to include a phone number too. 500px has also set up a royalty-free stock channel for subscribers to sell through, and Alexandra echoes the earlier point made by Alamy's Alan Capel.

'What's typically being sold these days are unique, high-quality photos with people in them. We are constantly updating the 500px Prime Photo Desk Twitter account with specific buyer requests, so you can see what's in demand at twitter.com/500pxprimepd.'

As for print sales, don't expect to get rich quick unless you enjoy a high profile in the fine-art market. Once the gallery or venue has taken its cut and you've factored in the cost of printing and framing, the margin is slim. Shows are probably better seen as a profile-raising exercise or to attract local students if you run photography courses (increasingly important for pro-photographers hit by falling revenue).



Don't make it needlessly hard for customers to find your images



Keep an eye out on social media for image requests from clients



# Technique selling your images



# Photographer control



LOOKING to shake things up in the image library marketplace is Picfair, offering a new model for selling

images that aims to give the photographer full control.

Picfair is the brainchild of ex-Guardian, New York Times and FT journalist Benji Lanyado (pictured), who, after being one of the first journalists to cover the emergence of peer-to-peer holiday rental marketplace Airbnb, saw an opportunity to provide photographers with a brand-new licensing model.

Benji says that 'more images are being sold than ever before, yet professionals are seeing less and less of the money being paid for them. Meanwhile, the burgeoning amateur-photography community still isn't even being let through the door.'

The philosophy behind Picfair

is pretty simple, letting photographers set their own prices and sell directly to buyers. If you're successful and sell one of your images, you receive 100% of the price you choose, while Picfair adds 20% as a commission to the buyer. To keep things simple, all images are 'single use'.

Free to register and start selling immediately, Picfair is actively encouraging photographers of all experience levels to sign up.

With images already selling to a wide range of international publications and global brands, Picfair is looking for all kinds of images, from 'evergreen stock' that's always got a market through to quirkier lifestyle, travel and street images.

#### In action

As an Englishman who has lived in New York now for six years, Dan Martland is still constantly amazed at how this city can surprise him every day with a new and interesting photo opportunity.

From a very early age, photography has always been a hobby of Dan's. 'I remember my



father giving me my first film SLR camera and showing me the ropes. Technology moved on, so of course I joined the digital revolution,' says Dan, 'but until Picfair came along, the vast majority of my digital photographs usually just lived on my computer hard drive, being seen by no one other than the wife and a few friends, and really just gathering virtual dust!'

Never thinking it would be possible to sell or licence his photographs on a platform used by other professional photographers, Dan discovered Picfair and reckons 'being able to upload and tag photos with ease and then name your price is great. I still can't get over how successful I've been in the last year with Picfair sales. Crazy!'

Not just that, but being able to get his work out to the masses and gain a following has been really rewarding. Dan feels 'it's given me the confidence to shoot more and really up my game as a photographer, knowing there's an audience and an appetite for my images through Picfair'.

# Selling to **books** and **magazines**

WHILE the days of lengthy, all-expenses-paid commissions are mostly gone, there remain a large number of specialist book publishers, magazines and blogs that need content. It definitely helps if you can shoot your hobby or area of expertise – be it cars, bikes, martial arts or budgerigars – and being able to provide words and pictures as a package gives you a big advantage over other photographers.

Don't be afraid to pick up the

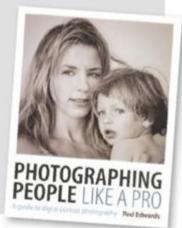
phone and contact people directly, but do your research and present concrete proposals rather than just asking the editor if they've 'got any work'. Think carefully about how the images will be used. You are much more likely to sell an image over a page or double-page spread if there is space for the designer to add text, and the same goes for those prized magazine covers. Try to shoot in landscape and portrait format too, for more options.

#### **BROUGHT TO BOOK**

WHEN pitching ideas to photography book publishers, Adam Juniper, associate publisher at llex, has some good tips. 'No commissioning editor will be interested in something they can't make a good case for at a publishing panel, so if you are unknown, spend some time building your presence and platform on social media,' he says. 'One of our recent best-sellers was *New York Through The Lens*, by Vivienne Gucwa, who has a very popular Tumblr blog. Once you have a following, think about your proposed book's unique selling point, and pitch it hard. If you think you have a good idea, don't be afraid to approach us – visit www.ilex-press.com/contact/write-for-us.'

Publishing your own ebook has also become a lot easier,

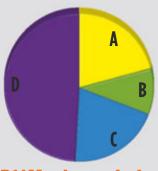
a path followed by portrait photographer Rod Edwards, whose ebook *Photographing People Like A Pro* has been a best-seller on both Amazon and iTunes. 'It's a long hard slog to keep up the publicity, but publicity means sales,' Edwards says. 'Social media helps if you have plenty of followers. Remember, though, that ebooks return approximately 35–70% of the retail price, as Amazon and Apple take a cut of your royalties.'



### Here is the **news**

APPS such as Scoopshot have paid out more than \$½ million to amateur and professional users worldwide, so it's worth keeping your smartphone or camera with you at all times. There's plenty of competition, and don't expect to rake in lots of money unless your picture really is one in a million.

'So many images of breaking news now come through Twitter and social media,' notes Matt Cardy, an award-winning press photographer for Getty Images. 'There's never been a better time to be a news photographer, or a worst time. Your pictures can be widely seen on multiple platforms, but news pictures have very little value now and that's tough on a photographer working alone. I've seen a massive decline in the number of freelancers who follow news these days, as images can be sourced from a lot more places.'



#### In AP14 March, we asked...

A Yes. I have been out shooting in a big group

Have you ever gone out in a group to take photographs?

#### You answered...

| <b>B</b> Yes. I have been out with a couple of    |     |
|---|-----|
| other people                                      | 10% |
| <b>C</b> Yes, I occasionally go out with a friend | 20% |
| <b>D</b> No, I tend to only shoot by myself       | 49% |

#### What you said

'Although our camera club does do the occasional photo-shoot outing, inevitably most members will go it alone and reconvene later to compare notes'

'Both my camera clubs run a summer programme of walks and shoots and I've been on number of these. I also went on an AP forum meet to Brownsea in Dorset a few years ago'

'Going out with a group of photographers can be both enlightening and entertaining. It can also be frustrating and boring, if only because the group moves at the speed of the slowest member and because inevitably they get in each other's line of sight. However, pub stops and banter more than make up for any lack of results'

'A one-week photo holiday on Skye back in 2005' 'Anyone for Arles in July?'

#### This week we ask

Have you ever sold any of your images on a stock photography site?

Vote online www.amateurphotographer.co.uk

#### **Guess the camera**



Every other week we post a photograph of a camera on our Facebook page and all you have to do is guess the make and model. To guess the make and model of this camera (above), head over to **www.facebook.com/Amateur.photographer.magazine**. Forum members can also enter via the Forum.



The 14 March issue's cover was from 19 September 1905. The winner is Gina Dinverno from our Facebook page, who was closest with her guess of 12 February 1906.

# Inbox

Email amateurphotographer@timeinc.com and include your full postal address

Write to Inbox. Amateur Photographer. Time Inc. (UK), Blue Fin Building, 110 Southwark Street. London SE1 OSU.

#### LETTER OF THE WEEK

# Right place..

21%

It's out of focus, poorly framed and heavily cropped – but an overnight media sensation has catapulted unknown amateur Martin Le May from obscurity to become one of the best-known names in photography.

If nothing else, the recent weasel-on-a-woodpecker photograph confirms a couple of things. Ultimately, it is the subject matter that is important in photography. No amount of technical excellence or Photoshop wizardry can compensate

for the lack of an interesting,



unusual and sometimes even unique subject. Subject is king! It also shows that the best camera in the world is the one you have with you. And, of course, we all need luck! **Bob Carter, East Riding of Yorkshire** 

I agree. Robert Capa's images of the Normandy landings are another (im)perfect example. As the saying goes, you have to be in the right place at the right time – Richard Sibley, deputy editor



With ultra-fast performance, the new Samsung 16GB EVO SD card, Class 10, Grade 1, offers up to 48 MB/sec transfer speed and has a ten-year warranty.

www.samsung.com

#### Software supplies

With the great march forward of digital cameras and ever-increasing pixels being thrown at us by manufacturers and distributors, I find one thing missing. Looking at AP 28 February (*Workflow masterclass*), there is no advertiser pushing editing programs. These firms all want us to buy into the latest innovation, but there is nothing from them to say how we are going to process the files from this latest dream item.

Many times we read, 'I cannot open files from my new camera,' or, 'Which editing program do I use to edit files from my new camera?' No one tells us that the software we have is useless and that it will cost even more to update it. Even AP camera reviews do not say that certain software is out of date and that we must move on to version xyz. It is just assumed that we are all

up to date and conversant with the latest editor.

David Morgan, via email

While it's true that you need to subscribe to Adobe's Creative Cloud to open the latest raw files in Photoshop, all cameras are supplied with software that enables you to open, edit and save the camera's raw files in a different format. Adobe also produces the free DNG converter software, which takes your raw files and converts them to DNG, which many programs, including older versions of Photoshop, can read, though of course it's a an inconvenient extra step - Nigel Atherton, Editor

#### Cold comfort

I fully endorse Roger Christie's letter (AP 21 February) regarding the need to protect our bodies as well as our equipment when engaged in outdoor photographic activities. He drew attention to venues like the Antarctic, as well as possible local ones.

Ironically, I have just encountered the reverse situation on a recent trip to Antarctica. The weather was customarily variable, with katabatic winds funnelling down glaciers from the polar region, giving a vicious wind chill. I kept warm in my layered clothing - with emergency gloves and hat in pockets but one of my Nikon D700 camera bodies appeared to freeze. The top-panel kept flashing '8000' at 'F0' in the PASM modes and would not record images. Additionally, a colleague reported a similar effect with his D700.

Fortunately, I could use one of the other bodies and continue photographing. The problem with the original was resolved by tucking it in bed for

a few hours. Referring also to Messrs Hurley and Ponting, I suspect they never had to cope with the modern 'benefits' of electronic camera systems.

And the picture I failed to capture this time? A humpback whale surfacing! Edward J Cook. **Gloucestershire** 

I too have failed to capture pictures of humpbacks surfacing in front of me, so I share your pain! In my case, my reactions - or lack thereof - defeated me. It's lucky that your other camera kept going - Nigel Atherton. Editor

#### Missed trick

Eric Begbie highlights Nikon's missed trick with the Df (Inbox, AP 21 February), but while Nikon may have got it wrong, someone else spotted the market potential of a camera with this concept.

The AP Awards rightly applauded the Fujifilm X-T1. Although not full frame, the image quality from the X-T1 with the right lenses is superb. It's about the same size and weight as my Nikon FM3. My full-frame Nikon now stays mostly in the cupboard. My X-T1 and X-Pro1 accompany me almost everywhere.

Did I read somewhere that



The 16.3MP Fujifilm X-T1 compact system camera

the X-T1 is the camera the Df should have been? Chris Poole MBE LRPS. Herefordshire

We wrote something similar in our review of the X-T1, Chris (AP 15 March 2014, that you can read on our website). Fujifilm's success has proved that there are a number of people who would love a digital version of Nikon's FM/FE range, and there are thousands of Nikkor lenses out there to fit it. To keep the size comparable, though, it would probably either have to be a CSC, like the XT-1, or use an APS-C sensor. It seems that it isn't possible at the moment to build a full-frame DSLR that is as small as your FM3 - Nigel Atherton, Editor

#### Storage option

Following the recent letters about long-term image storage, I should like to offer my solution. Over the past two decades I have had three hard drives fail. although I did have all

my files saved on a second, backup unit so all was not lost. This experience caused me to think of alternatives and, as memory cards are now so cheap. I never delete images and keep all used cards.

If cards are not being constantly written to and read from they should have a long life. The only problem I see with this is the possible lack of computer facilities to read cards in the future.

I am afraid that the storing of images for 50 or more years (I have colour slides of this age) is now long gone unless a film camera is used. Maybe there are disadvantages to digital photography!

#### Geoffrev H Robinson. Fife

The issue of the long-term viability of the various digital storage options available is a huge one that we will be covering over the coming months - Nigel Atherton, Editor

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### **In next week's issue** On sale Tuesday 7 April



# Objectography

Niall Benvie explains how he captures his incredible images in the field

#### Classics Revisited

We recreate Clarence Sinclair Bull's iconic image of Greta Garbo

#### Fujifilm Fujinon XF16-55mm f/2.8 RLM WR

Fujifilm's latest zoom for its X-series cameras gets put through our lab test

#### Canon EF 100-400mm f/4.5-**5.6L IS II USM**

Mike Topham gets hands on with Canon's telephoto zoom



# Naturally mysterious.

Indonesian photographer **Hengki Koentjoro** has eloquently captured the mystery of nature with his stunning long-exposure black & white images. **Andrew James** talks to him about his technique and approach to photography



apping directly into the mystical beauty of Indonesia, Hengki Koentjoro brings a simple and spiritual approach to his striking imagery. Declared a Hasselblad Master in 2014, Hengki's work has attracted many followers and is now immortalised in a limited-edition book.

Based in the Indonesian capital of Jakarta, the 51-year-old enjoys escaping the streets of one of the world's most densely populated cities to focus his attention on the natural world.

'I get my inspiration from nature,' he says. 'Here in Indonesia we have more than 70,000 islands, so we are surrounded by water and I am especially interested in the ocean.'

Hengki's work is distinctive. Almost exclusively black & white, cropped to a square format and with strong contrast, he uses long-exposure techniques to capture the world in a dreamlike and surreal way.

He has been in love with photography since the age of 11, when his mother gave him a Kodak camera to experiment with. However, on the advice of his father, Hengki chose videography rather than photography as his main career - a profession he is still involved with today.

'Originally I went to the West to

study computer sciences, but I didn't finish my studies,' he says. 'Instead, I moved on to the Brooks Institute in California in the USA, where I studied photography and videography. I came away with a degree in videography, but a deeper love for photography.'

With commercial television just beginning to boom in Indonesia, Hengki was able to return home with a solid career, but it was his passion for stills photography that really interested him.

'I love freezing the moment in one shot,' he admits. 'My interest in videography is only because of the money it pays. After all, they say a picture speaks a thousand words, but in a video, a thousand pictures speak one word,' he laughs.

When asked about influences, Hengki has no hesitation in naming two photographers who, he says, are directly responsible for shaping his thinking and approach to photography. One is Ansel Adams, the American master of black & white, and the other is English photographer Michael Kenna, whose pioneering long-exposure imagery is the spark to Hengki's own photographic fire.

'Ansel Adams' zone system taught me to see in black & white, while I am also hugely influenced by Kenna, because I love his type of photography,' he reveals.



#### The art of expression

But what kind of photographer does Hengki call himself? 'I am a fine-art photographer who leans towards surrealism,' he says. 'I think photography is a form of expression, so I have to be in the right mood to get the pictures I want.'

Through his eye-catching imagery, Hengki wants to convey emotion, so his feelings at the time of taking and processing the shot are very important to the outcome. When he is in a downbeat mood his work tends to be more low key, and when he's happier the imagery lightens.

'To me, fine-art photography has to show this emotion; there has to be something behind it. I believe most artwork should convey three important things: emotion, inspiration and imagination. I think they characterise successful photography,' he states.

Looking at Hengki's extensive collection of photographs on the portfolio website 500px.com, it's easy to see a variation between light and shade, not just across different images but within individual images too. In fact, his approach is often to mix opposites within his work. He frequently wants to have the blackest black and the whitest white within his high-contrast photographs and to blend the smoothness of water, created by

a long exposure, with an extra textural quality from deliberately added 'grain'. He is playing with light and has no concern as to how removed from reality his creativity takes him.

'This is a dream, it's not reality, so I like to be far away from what something looks like in real life,' he says. 'Of course, there are some images that already have this mystery and I will simply switch to mono and increase the contrast, but there are others where I have to do more in post-production.

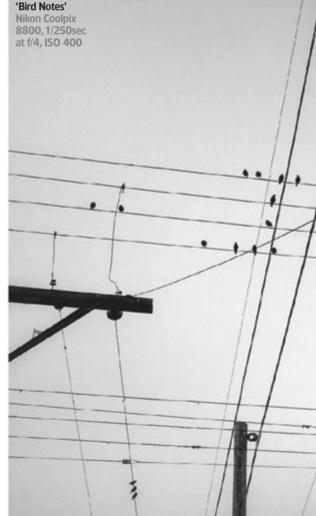
'I confess I am not sure whether this is photography. Some people have told me that I am not a photographer, I am an imagemaker,' he adds. 'Either you embrace technology or you don't. I do.'

#### Camera and lens

Hengki's photographic equipment is relatively limited. He owns and shoots mainly with a Nikon D800E coupled with a 24-70mm f/2.8 lens, but he also occasionally uses a Nikon Coolpix 8800 and a Canon EOS 5D. He has also dabbled with a Hasselblad H5D – loaned to him after his success in the Hasselblad Masters. He also loves to take images underwater as well as above, and uses a Canon PowerShot G10 in an underwater housing for this.

'The 24-70mm is my workhorse lens and 80-90% of





#### HENGKI ON THE INDIAN OCEAN



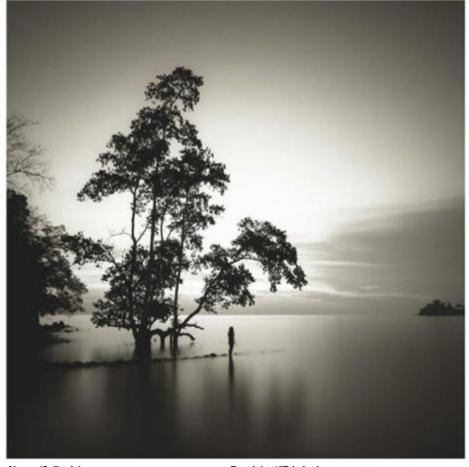
MANY of Hengki's images are taken along the Indonesian coastline and feature the Indian Ocean as an integral part of many scenes. He believes this area has a lot of mystery to it and his aim is to capture the mood of the sea. With dark volcanic sand beaches and long, almost endless stretches of coastline, Hengki taps into its mystical side as a recurring element in his portfolio.

'It often looks friendly, but it has strong currents and is very deep. Many people, often young boys who don't listen, die here because of this, which adds to the ocean's mystique and the legends about it. The ambience is very strong,' he explains. 'Some places are very remote and it's an effort to get to them. You can walk, but with my equipment I often prefer to hire a horse for the journey.'









Above: 'Solitude' Nikon D700, 24-70mm, 30secs at f/11, ISO 100

**Top right: '17th Ave'** Nikon Coolpix 8800, 40mm, 1/12sec at f/3.9, ISO 50

my work is taken with this and the Nikon D800E,' he says. 'But if you were to look at my photography before I've cropped it, most images are shot at 24mm. I simply use my feet a lot to get closer or further away from the subject. I don't really need the rest of the zoom, but it's a comfort having it.'

Central to the majority of Hengki's work is the ability to shoot his subjects using long exposures. Naturally, he takes his images with a camera on a tripod and fires the shutter with a cable release. The most important part of his set-up is his ability to hold back the strong Indonesian daylight so that his exposures run into minutes. He does this using ND filters to hold back up to 18 stops of light (see panel, right).

Hengki shoots using his camera's standard 3:2 format with the sole intention of cropping each image to 1:1 in post-production. Choosing to crop to this square is a very personal one, but he believes it creates the most classic compositions.

'All sides are equal and the tension goes straight to the photograph,' he says. 'As I'm shooting I already have the square format in my mind. So if you look at one of my original images the composition will look off because I know I am going to crop it. I never show my friends what it looks like at the start as it's not finished.'

His decision to output his finished images as black & whites is also rooted in his love of the classic form

#### **HENGKI ON LONG EXPOSURES**



HENGKI uses a combination of Hitech and Hoya filters to hold back up to 18 stops of natural light. He employs a simple rule that he refers to as his '356 formula'.

With 18 stops of light being filtered out by his ND filters, he always tries to expose for at least 3mins at an aperture of f/5.6. He chooses this aperture purely based on a premise, learned at the Brooks Institute, that a lens is always sharpest 2 stops from its widest aperture. With his 24-70mm f/2.8 lens, that makes his sweet spot f/5.6.

'If the water is flat, then I need at least 3mins of exposure to create the effect I want, but if it is moving a lot then I will go for longer,' explains Hengki. To do this he has used two circular Hoya NDx400 filters with a combined effect of 18 stops of light, although recently he has also used the Hitech Firecrest IRND 2.1 and 2.7 in combination to hold back 16 stops of light.

of the photograph. 'It's the nuts and bolts of an image,' he explains.

'There is no help from colour, so you have to be strong with the composition and the angle you shoot from. Black & white is also very easy to play with in post-production; it's extremely pliable and I like this.'

#### **Processing routine**

Indeed, image processing is an important part of Hengki's workflow and almost all his black & white work is created using Adobe Lightroom. In the past, he has used



Hengki Koentjoro was born in Semarang, Central Java. Indonesia. in 1963, and is an accomplished black & white photographer. He is a graduate of the Brooks Institute of Photography, Santa Barbara, California. USA, where he majored in video production and minored in the fine art of photography. Hengki returned to Indonesia to become a freelance videographer/editor, specialising in nature documentaries and corporate profiles, and now lives in Jakarta.

Hengki's new book
WERKDRUCK No. 38 is
available from www.
galerievevais.de

#### 'Aquaman'

Canon PowerShot S50, 7.1 mm, 1/640sec at f/2.8, ISO 100 Silver Efex Pro, but prefers the one-software approach facilitated by Lightroom. Each image is different, of course, but he follows a basic routine as he works on a photo in Lightroom.

Having switched the image to black & white he applies a top-down adjustment within the universal tools with particular emphasis on mood and contrast. Despite having switched to black & white, Hengki's first adjustment is on the temperature slider to set the mood, with a movement to the left lightening the image and one to the right darkening it.

Next, to get the contrast right, he adjusts the exposure and contrast sliders before moving on to clarity to either increase or decrease it, depending on the effect he wants. Finally, he may do some localised dodging and burning with the Adjustment brush or darken the sky slightly with the Grad tool.

'My rule is that I do not spend more than five minutes on an image. If it doesn't look good after this, I'll stop and start again on it another day,' he explains.

Hengki is clearly a prolific photographer with an artistic approach. Even so, he admits that without visibility via the internet and sites such as 500px, his work may have gone unnoticed.

'I owe everything to this type of exposure,' he says. Some of his best work has just been printed in a beautiful limited-edition book. Each of the 300 copies is printed and bound by hand before being signed by Hengki.









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# Technique creative photoshop

#### **KEY IMAGES**

AFTER deciding to use an old holiday snap as my starting point for my final image, I needed a shot of me falling off a bike. The only problem is that I'm not particularly fond of pain and if the photo failed. I had to fall over and over again. The solution was to fake my crash.

I hung up my very old bike – a typical Dutch-style model - in my studio and simulated the sunlight with a flash, trying to replicate how it was in the original photo. After spending about an hour hanging over a chair, I put my camera in the same position as it was in the original photo and took some pictures with a remote control until I was satisfied.

I merged the final photo in Photoshop with the background that I already had and added more sunlight to make it look more dramatic.

As with my other pictures, the main thing to keep in mind with composites is the position of the (main) light source, the angle of the camera and the settings (aperture is the most important). When these three things are right, you have the basic ingredients to make an effective composite in Photoshop.





This composite required just two images, with inspiration originating from the foreground image. The second shot was taken in the studio, with the main light source designed to mimic the position and angle of the sun, while the low shooting position was also copied to make the merging more believable.



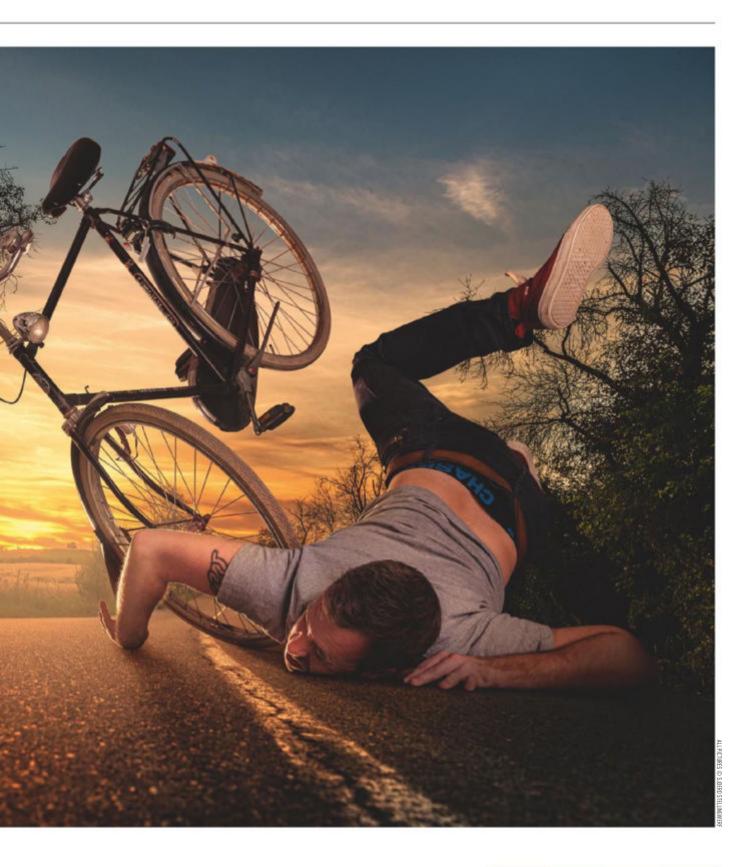
is a well-thought-out idea and often a sense of humour. Visit his website at www.sjoerdstellingwerf.nl

# Faking it By Sjoerd Stellingwerf

From a quick snap to a full-on Photoshop project, **Sjoerd Stellingwerf** reveals how he got the shot

like self-mockery, especially these days when many people take themselves and their work far too seriously. We all fail sometimes, though, which is how I came up with the idea for this composite image, with me as the subject.

About a year before, I shot the background of the asphalt road and a sunset during a holiday in the Czech



Republic. The original photo (straight out of the camera) was much too dark for my liking. Opting to see what I could do with the image in Lightroom, I tried to recover some of the missing detail in the shadows and boost the overall feel of the shot.

However, it still left me with an image that I felt was ultimately a bit boring. Look around and you will find there are a million pictures of roads and sunsets out there, but the thing I liked was the way the light reflected off the road in front. So rather than simply discarding it, I decided to keep this picture for a future Photoshop project, once I had an idea how best to use it.

It was around 12 months later that I thought of making an image of me falling off my bike on an asphalt road and poking fun at myself.

#### Top tip

IT CAN be very useful to use a green screen when you want to isolate parts of the image that you know you're going to want to cut out later, as I have done here with the spokes of the bike. If you have a steady hand and some patience, you can use the Pen tool. This will produce a very precise result.

# Technique creative photoshop

#### **STEP BY STEP**



# **1** Bring light to the dark As you can see, the original background was much

As you can see, the original background was much too dark. In Lightroom, I made some basic lens corrections and adjusted the Highlights and Shadows to brighten it up. I also brought a lot more Clarity to the picture for more detail.



#### 2 Add some warmth

Later in Photoshop I added a bit of warmth to give the picture that typical summer evening feeling. You can do that with Curves (RGB separated) or Color Balance. I also like to add an orange layer (opting for a Soft Light blending mode) and play with the opacity until I am satisfied.



# **3** Simulate the sunlight In the second photo I took of myself, I simulated the

In the second photo I took of myself, I simulated the sunlight you see in the original picture by simply placing a flashlight (without softbox) behind me. If you want to make sure everything is right in your final image, first take some photos and place them in your background to see if the light and angle are right.



#### 4 Relax

When your lighting set-up is ready, take some pictures. Take your time here, though, especially when you're photographer and model at the same time. Remember to use a timer or a remote control, so you don't need to be faster than your shutter, and really scrutinise each shot until you're happy with the result.



#### **5** Isolate the model

I like to extract in Photoshop, so I took my time doing that. There are ways (such as a green screen) to do it faster, but I prefer to use the Pen tool, especially for the 'hard lines'. Isolating hair is trickier and I usually avoid it or use Edge Detection and Refine Edge.



#### 6 Add sun and shadow

When blending the model in the background it's vital to use shadows. It takes a lot of practice and you have to understand light. I often blend the images with sunlight as well. Simply make a gradient on top (Soft Light) and play with the opacity. Keep it subtle.



#### **7** Dodge and burn

After I finish my composite I create two new layers: one for dodging, one for burning. These are adjustment layers with a mask, because I like to work non-destructively whenever I can. I simply adjust the areas I want to lighten or darken with a soft brush.



#### 8 Colour corrections

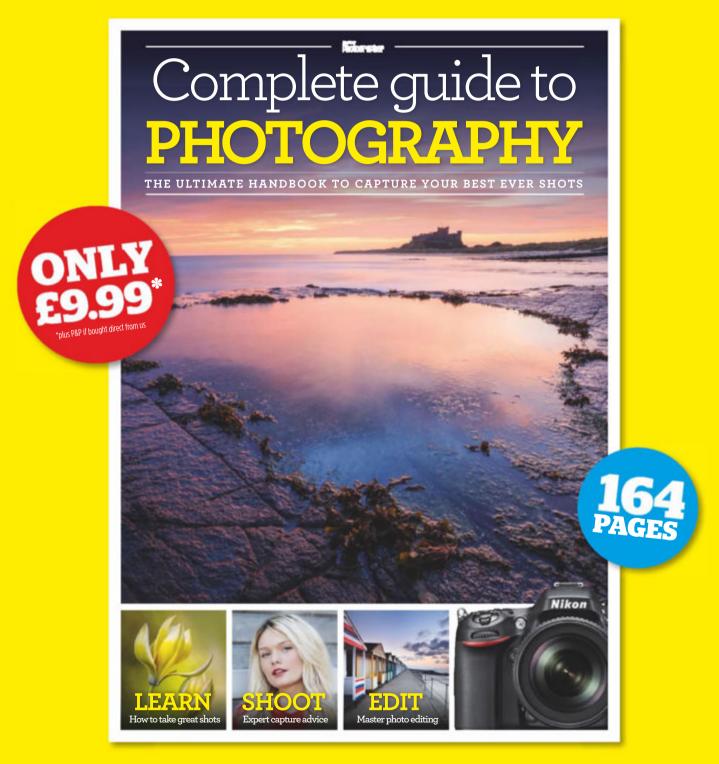
I like to use colour correction on the top layer to blend the final layers a bit more. I already did this before, but I decided to add another orange layer and set the Opacity to just 3%. I also made the edges a bit darker with a subtle vignette, using Curves and a layer mask to achieve this.



#### 9 Sharpening

To sharpen the image, make a copy of all the layers together and use the High Pass filter. Now you have a grey layer, but you can see all the details of your image. Change the blend mode to Soft Light and lower the opacity until it looks the way you want. Save the image and you're finished.

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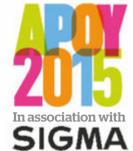




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# **Going Abstract**

IN APOY 2013, we ran our first Abstract round for a number of years. While we knew that rounds dealing with landscapes and black & white always did well, we were stunned to see the number of entries that came pouring in when we asked readers to send us their best abstract images. It's with this in mind that we decided to bring it back this year.

Abstract photography involves exploring the world through details. That doesn't mean just getting in close with a macro lens, though. It means shooting a subject in such a way that it is separated from usual representations of that object. It can mean shooting and framing your images so the primary concern is squarely on the strange patterns, shapes and textures that make up the world around us.

Abstracts can be found everywhere, and in everything, from the street where you live to the darkest forest. We're putting no restrictions on your subject. This is your chance to be truly experimental.

#### **HOW TO ENTER**

To enter **VIA EMAIL**, follow the link at the bottom of this page. We need to know where and how you took your image, plus the camera and lens used with aperture and focal-length details. Remember to include a telephone number and your postal address so we can contact you if you win. To enter **BY POST**, send a covering letter with your image, including the information mentioned above, letting us know if you would like your entry returned to you after judging (please enclose an SAE). Entries should be sent to APOY, Amateur Photographer, 9th floor, Time Inc. (UK), Blue Fin Building, 110 Southwark Street, London SE1 OSU.

### Plan vour APOY 2015 vear

Below is a list of this year's rounds, a synopsis of what we're looking for and the dates they will be announced. When you are planning your entry, remember to take into consideration the criteria of fulfilling the brief, creativity and technical excellence on which you will be judged.

| Theme                 | Synopsis                       | Announced | Closes  | Results |
|-----------------------|--------------------------------|-----------|---------|---------|
| Night Life            | Low-light photography          | 7 Mar     | 29 Mar  | 25 Apr  |
| Going Abstract        | Abstract images                | 4 Apr     | 26 Apr  | 30 May  |
| The Wider Perspective | Creative wideangle             | 2 May     | 31 May  | 27 June |
| In Focus              | Shallow depth of field         | 6 June    | 28 June | 25 July |
| Up Close              | Macro (insects/flowers/plants) | 4 Jul     | 26 Jul  | 29 Aug  |
| On the Street         | Street photography             | 1 Aug     | 30 Aug  | 26 Sep  |
| Lie of the Land       | Landscapes and cityscapes      | 5 Sep     | 27 Sep  | 24 Oct  |
| Shades of Grey        | Black & white                  | 3 Oct     | 1 Nov   | 28 Nov  |

**How to enter via email:** For full details of how to enter via email and for terms and conditions, visit www.amateurphotographer.co.uk/apoy15



# This month's prize

Win a Sigma 18-35mm f/1.8 DC HSM | A, EF-610 DG Super flashgun and a USB Dock

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The Sigma EF-610 DG Super flashgun has a guide number (GN) of 61m @ ISO 100 and is designed to work with the latest

TTL auto-exposure systems of all popular manufacturers' digital and film SLRs. The autozoom function automatically sets the optimum illumination angle in accordance with the lens' focal length in a range from 24mm to 105mm.

The Sigma USB Dock enables photographers to update firmware and customise features of the lens via Sigma Optimization Pro software, which is available as a free download from Sigma's website.

That's a total prize value of £1,099.97 for round two.



# Round Two **Going Abstract**

We take a look at some tips and tricks to set you on your way to shooting abstract pictures



## **Vital rules**

ABSTRACT is a genre of photography that is gaining more of a presence on websites such as Flickr and 500px. It would be churlish to imagine that abstract is simply the idea of shooting something a bit unusual and hoping for the best. You have to remember that the fundamentals of photography still apply. If anything, things like framing, exposure and composition become even more vital. Due to the nature of the subjects you'll be photographing, you will find that you have to rely even more on these basic concepts to keep the viewer engaged. If you don't, you're likely to end up with a mess that many viewers will have a hard time processing.

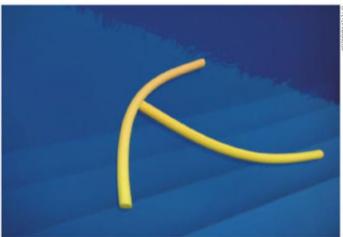
# **Buildings**

IF YOU keep your eyes open, vou'll find that abstract images are everywhere. Perhaps one of the simplest places to find abstracts is in architecture. Take a look at this excellent shot from previous APOY entrant Lesley Derbyshire. It's a simple shot, but one that works incredibly well. She has presented just enough information so we have a general idea of what we're seeing, but she has also withheld just enough so we can still get lost in the shapes and the lines of the building.



# Natural abstracts

IN THE other examples on this page we can see that abstracts are in bountiful supply in the man-made world, but these kinds of images can also be found in the natural world. Nature offers us all kinds of subjects, but it can sometimes be tricky to find a way of producing an image that is original and technically excellent. Here we see a perfect example of how to get it right. Chris Whitelaw took second place in our abstract round from 2013 with this truly beautiful image. In Chris's own words, 'This shot is purely about the mood of the place that evening. I wanted to capture the wonderful tones.' Using a 1sec exposure, Chris has captured the colours and mood of the mountains near where he lives.



# Finding abstracts

HERE'S a wonderful example of finding an abstract image in the most mundane location. This image, called 'Down Into the Pool', was taken by Peter Kurdulija and was entered into Round 9 Going Abstract from APOY 2013. Peter found this scene at a swimming pool in Wellington, New Zealand. Notice that it's the kind of image that requires careful study to understand what it is you're seeing. It's only after a while that you actually realise it's a pool and the T shape is a float.

Entrants may submit only one photograph per month, as an sRGB /PEG file that is 2700-3000 pixels along its longest dimension, an unmounted print (max size 210 x 297mm) or slide (no glass mounts please), in colour or black & white, 2. The entrant's name, address and daytime phone number must once again, and the body copy of you remail message must state the round name and your name once again, and the body copy of you remail message must state the round name and your name, address, daytime beloefs, daytime beloe



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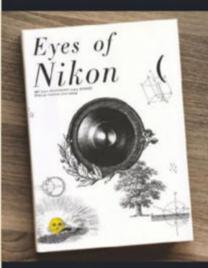
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The unit has a built-in film cutting knife. Power socket/remote terminal: Operating power is supplied by the Nikon AC/DC Converter MA-2/MA-4. It is pictured here mounted to a Nikon F2A Photomic camera + MD-2/MB-1 motor Drive unit and is complete with two MZ-2 film cassettes. It is one of the rarest of all accessories made for the F2 and only the second one we have seen in 30 years. Mint.



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# Reader Portfolio

Spotlight on readers' excellent images and how they captured them

#### Brian McCready, County Down



Brian is a keen landscape photographer – and an award-winner – who is making a name for himself with his beautiful images shot almost entirely in Ireland. 'My aim is to show the beauty of the Irish landscape,' says Brian, 'especially the

mountain and coastal areas around my native County Down. The county is an area that is host to a number of stunning locations, such as the Mourne Mountains. If you would like to see more of Brian's work, visit www.brianmccready.com.







Long Exposure

2 The obvious choice when faced with this scene would be to place the river more centrally in the frame. Here we see how just moving slightly can add visual interest Nikon D80, 10-24mm, 0.5sec at f/16, ISO 100

The Last Stand

3 Sometimes it's not immediately obvious what can make an interesting subject. Brian has shot a naked tree against a background of hazy light diffused by the morning mist Nikon D80, 10-24mm, 2.2secs at f/18, ISO 100



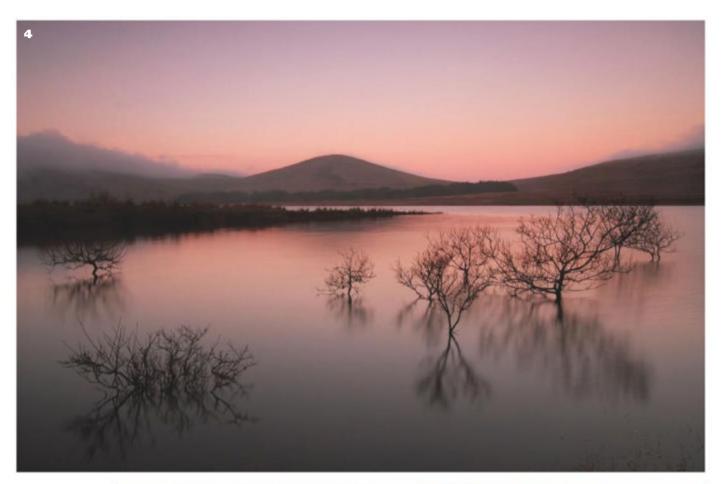


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#### **Submit your images**

Please see the 'Send us your pictures' section on page 3 for details or visit www.amateurphotographer. co.uk/portfolio



# The Low Feeling 4 Again we see the value of selecting a subject that may not immediately appeal. Including these stripped trees and branches in the foreground has given the viewer a real point of interest in the foreground Nikon D80, 10-24mm, 3.6secs

# The Waiting Game 5 Shooting at the state of the state of

at f/18, ISO 100

**5** Shooting at this shutter speed has given the river a glassy sheen and retained the beautiful light Nikon D80, 10-24mm, 0.4sec at f/16, ISO 100





#### Envija Collins, USA



Envija, who lives in Miami, Florida, says her passion for still images came about from a combination of circumstances and

emotions. It was the need for a new hobby that drove her and she soon found herself taking photographs of flowers with a point-and-shoot camera. Eventually she began moving out of her comfort zone and taking images of strangers, as we can see in this selection of iPhone images. If you would like to see more of Envija's images, visit www.flickr.com/photos/miamiraw.



#### Goldfish

1 This photo was taken at a street fair, says Envija. There were bowls on both sides of the fish tank and I thought it looked almost as if the fish were hovering in the air. iPhone 6 Plus

# Nesting Dolls 2 This image was

2 This image was taken by Envija to celebrate this year's International Women's Day on 8 March. The varnished surface of the wood dresser ensures the carefully composed subjects stand out in the frame iPhone 6 Plus, 39mm, 1/15sec at f/2.2, ISO 100

# Reader Portfolio

# Wynwood Sidewalk

**3** Here we see a perfect moment captured out on the streets. The stencilled words in combination with the young girl are a great fit. The image also benefits from some unconventional framing iPhone 6, 1/320sec at f/2.2, ISO 32

# Blondes

4 Envija has found her decisive moment here. Note the juxtaposition between the woman in the foreground, the painted mural and the second woman standing against the wall on the far left iPhone 6, 1/2000sec at f/2.2, ISO 32

Happy Dog 5 Incredibly, Envija had to meow like a cat to ensure the dog was looking straight at her. It's a perfect example of the quick thinking street photography requires to capture the moment iPhone 6, 1/2200sec at f/2.2, ISO 32







# Buzzard

1 It's not easy to get a shot like this. While the image is great to begin with, it's the black & white tones that give it life Canon EOS 7D, 150-600mm, 1/1600sec at f/8, ISO 1000

# Ptarmigan

2 Andrew made sure he composed this image so the snowline of the Cairngorms acted as a backdrop for the bird Canon EOS 7D, 300mm, 1/800sec at f/4, ISO 400





# Andrew Fusek Peters, Shropshire



'Four years ago, I became extremely ill with severe clinical depression,' says Andrew. 'After two hospital visits, I was stuck at home.

terrified to leave the house. A member of the local mental health crisis team took me out for a walk and said I needed a hobby – I needed something to do with my hands to stop me thinking so much. A few months later, as I got better, I bought a DSLR (a Canon EOS 650D) for my son's stop-frame animation. Within weeks I had snatched it off him and that began this new creative passion.'



# **Otters**

■ Andrew shot this image on the Shetland Islands. As he says, the real standout feature of this image is the vivid kelp contrasting against the brown fur of the otters Canon EOS-1D X, 500mm, 1/1250sec at f/8, ISO 1250

# Reader Portfolio







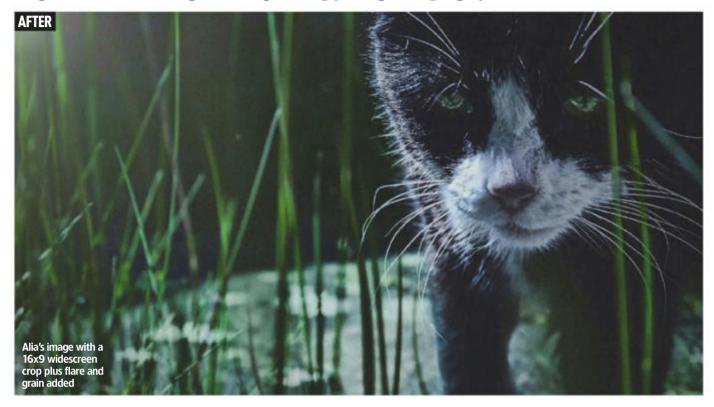
Nest
4 This image of a female blackbird feeding her nestlings was shortlisted for the 2014 British Wildlife Photography Awards. Andrew had limited time with the birds and had to shoot blind with a remote shutter release Canon EOS 6D, 150-600mm, 1/200sec at f/8, ISO 3200







Expert advice and tips on improving your photography from Damien Demolder



# Cat in the long grass Alia Ouidir

Panasonic Lumix DMC-G3, 14-42mm, 1/2500sec at f/5.6, ISO 800

OUR OWN perspective on whatever we are shooting has a massive impact on the way the viewer perceives that subject, and one of the most powerful (and overlooked) elements of perspective is relative camera height. If we are looking down on something when we shoot it, the viewer will feel bigger than the subject, and when we look up the viewer will feel smaller.

Alia has held her camera low so we have to look up at this gigantic cat as it sneaks its way through the long grass. This gives us a mouse-eye view and presents the cat in a way that gets our attention – we're not used to seeing cats from this angle.

I like this, as it shows us the cat's world from the cat's perspective. We are down on its level, and while it's fun, I also think it is a more respectful viewpoint to take.

I'm not sure whether Alia intended to shoot with the tungsten setting on, but it has given us a 'Hollywood night' effect – with the blue/cyan coloration looking a bit like moonlight. I've followed the cinematic theme by making a 16x9 widescreen crop, and adding some flare and grain. It's a shame Alia didn't get the focus on the cat's eyes, and that the nose is burned out by the contrast, but great low-angled shooting, Alia.



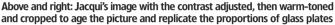


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I RATHER like the atmosphere in this shot. Jacqui has carefully picked an exposure that shows the mist of the morning by not

# **Back in time** Jacqui Gray

Panasonic Lumix DMC-G1, 45mm, 1/30sec at f/5.6, ISO 320

allowing a pure black or a clean white – we just get the haze of the early part of the day. This all suits the romantic image of the man wheeling the barrow very nicely, to create a scene reminiscent of those old Hovis adverts – albeit in black & white.

While the idea of soft contrast works well. I think we need more

tonal separation between the man and his background – we need to cut through the mist so we can see the subject. I used a curve to add the contrast, but Jacqui could have done it in-camera with a higher contrast setting.

I'm not sure which year we are trying to recreate here, but looking at the signs and the lamp

posts I think we need a bit of warm toning to age the picture. Also, whatever that era was, I don't think 35mm film had been invented, so the (almost) 3:2 ratio of the picture's sides seems out of place. I've got into my TARDIS to hop back to 1860 and have cropped to 8.25x6.25, producing the proportions of glass plates. That seems a little more in keeping with the ancient feel. It's a lovely shot, Jacqui.



# **Monkey face** Dwi Rahmaputra

Olympus E-620, 117mm, 1/200sec at f/3.3, ISO 250

THERE is something irresistible about eye contact that draws our attention like nothing else. Eyes are like gateways to personality, character, intelligence and the

soul. As such, we are compelled to look in them.

This little chap is clearly communicating something to us through his unwavering gaze, even as he eats his breakfast, and his look of wonder mixed with apprehension makes us want to take care of him.

It is a powerful image, and Dwi has done very well to focus beyond the mother's fur to get



those eyes crystal clear and sharp.

He has allowed the exposure to be influenced by the brightness of the mother's coat, though, which

'Dwi has done very well to focus beyond the mother's fur to get those eyes crystal clear and sharp' has left our little friend rather in the dark. And with the white balance set to auto, he could hardly have expected to get the colour right – it is all very cold. I've warmed the shot to suggest what it might have looked like had Dwi used the daylight setting, and I've lifted the exposure by ½ stop to brighten the baby's face. It is a lovely image, and well worthy of my picture of the week award.

**Damien Demolder** is a photographer, journalist and photographic equipment expert, speaker, judge and educator. He has worked in the photographic publishing industry for 17 years, including 15 years at *Amateur Photographer*. He uses a wide range of equipment, from wooden plate cameras to the latest DSLRs, and is a great fan of all products that make good photography more accessible to more people

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Is a classic backpack the ideal choice for carrying a laptop and small camera kit?

**Nigel Atherton** finds out

# At a glance

- Sturdy backpack made from traditional canvas, leather and brass
- Room for a DSLR and two lenses plus a laptop
- Lots of small, hidden pockets for bits and bobs

THIS NATIONAL Geographic Africa (A5290) backpack is designed for a modest camera kit and 15in laptop, with room for a few other items. The camera section is accessed via a catflap-style opening at the front, hinged at the bottom. Inside, a removable cradle holds your camera with a lens, flanked by two more padded sections for extra lenses, or a lens and flash. The flap itself houses a mesh pocket for your media cards, batteries and so on. Although the camera section is a little smaller than in previous models, I carried a Nikon D700 and two lenses with ease.

The pack's most distinctive feature is a leather top flap that protects the zips below from the elements and unwelcome fingers. Opening the main section, the laptop compartment is sandwiched between two smaller pockets – one for pens and so on, and a larger one for personal effects that can be detached, enabling the camera section to be accessed from the top. Pockets on the front and sides enable storage of small items, and one of the side pockets conceals a pull-out elasticated mesh pouch. A breathable, padded panel on the back and cushioned shoulder straps make it comfortable to carry when fully laden, and there's a trolley strap too.

## Verdict

The NG A5290 improves upon previous backpacks. Noisy Velcro fasteners have been mostly replaced by zips, while the top laptop access makes it more secure. I've been using it virtually daily, in all weathers, for the past six months and it still looks and feels like new.

## Side straps

Adjustable straps down both sides can hold a tripod or be used to expand or contract the interior space.

# Pull-out mesh pocket

This pocket remains hidden behind a zip when not required but, when pulled out, can hold a drink or accessory.

# **Adaptable**

The removable camera cradle is fixed in place using Velcro and can hold a mid-sized DSLR and lens with ease.

# THE AFRICA COLLECTION

NATIONAL Geographic bags are aimed at the kind of person who prefers classic materials such as canvas, brass and leather to lighter, more hi-tech fabrics. The NG A5290 backpack is part of the Africa Collection, which features a brown canvas exterior with brown leather flaps and straps, while the ochre-coloured interior lining is complemented by Massai-inspired accents. A small brass plate on the front carries the iconic yellow rectangle logo. National Geographic's other bag collections include the grey Walkabout and pale-green Earth Explorer ranges.



# Carousel App

Free • carousel.dropbox.com

CAROUSEL is a companion application to Dropbox. It takes all the photos and videos from your Dropbox account and smartphone/ tablet, and organises them in a single place. It also backs up the images from your smartphone/ tablet to Dropbox.

Storing images on the cloud like this has two advantages. First, it means the files aren't taking up space on vour device. Second,

if your device goes missing you won't lose all your photos and videos.

However, the main point of the Carousel app is that users have a single gallery application where they can quickly and easily

browse their files in chronological order. If images have GPS data from a phone, the app will organise everything

Perhaps Carousel's best feature is how it allows users to send images. Simply select photos or videos, then share via SMS, Facebook, Twitter, email and more. These are viewable and downloadable even if the recipient doesn't have the Carousel app. It's probably the easiest way to share multiple images from a smartphone.

There's no need to copy and paste files to a new folder, no need to send files individually - just batch select and send them, and that's it. The application is available for both Android and iOS devices, and is free to download on Google Play and

the Apple App Store. A must-have app for Dropbox

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Photoshop may get all the press, but the real photographer's friend is Lightroom. **Martin Evening** explains how to use the software

Lightroom is specifically designed to manage the entire digital photography workflow, from capture through to output as a print or on the web

rint | Web

ightroom first began as an experimental project within Adobe, where senior Photoshop engineer Mark Hamburg had recently moved to Adobe's Digital Media Lab to work on a project named Shadowland. This was back in 2002, around the time when digital photography was starting to take off in a big way.

Until then, photographers had mostly been using Photoshop to retouch single scanned images. The fledgling Bridge program worked well in tandem with Photoshop because it provided an improved file-browser interface, but it was clear that when working with Photoshop and Bridge, plus the newly released Camera Raw plug-in, that the digital photography workflow was already beginning to look messy and disjointed.

The idea behind Shadowland was to create a single program designed specifically for photographers that could manage the entire digital photography workflow – from capture/import through to output – for the web, as a slideshow, or print. Five years later, Lightroom 1.0 was launched.

Hamburg's original objective was to keep the controls in Lightroom as simple as possible and to remove some of the redundancy that had crept into Photoshop over the years.

The thing is,
Lightroom has now grown to become a

sophisticated program in its own right and has actually become quite complex. But essentially, the program is still based around two core components. It uses the same Camera Raw processing that is used in Photoshop and Elements to provide optimum tone and colour-image

processing, and features a streamlined database engine to take care of the catalog management.

# How does a Lightroom workflow differ from Photoshop/Bridge?

The biggest difference between working in Bridge and Photoshop, and working with Lightroom, is that Bridge is a file browser, while Lightroom is a cataloging program. With Bridge you can point it at any folder on your computer and it displays all the files it finds there, just like when you use the Finder or Explorer. With Lightroom, you have to import photographs into Lightroom before they can be seen and only certain types of files are allowed to be imported. These include native raw files, DNG, JPEG, PNG, TIFF or PSD, as well as most DSLR camera-captured video formats. Arguably, Lightroom is more restrictive, but this is a good thing since it allows you to carefully manage what gets added to the catalog. The benefit is that once the images have been imported, they become much easier to manage.

You can liken the browser (Bridge) method of managing photographs to the way people might manage their CD collections. For example, unless you know where someone's CD discs are all kept, or which CD a song track is on, it may take a while for you to locate a particular piece of music. It is usually only the person who has organised the CDs, or who is knowledgeable about the CD contents, who can actually locate anything. A cataloging program, such as Lightroom, is more like an MP3 player, such as an iPod. For example, anyone should be able to pick up someone else's iPod and quickly familiarise themselves with the contents, scrolling through the music collection either by artist name, musical genre, or album title.

Now, to be fair, you can do this in Bridge as well, but Bridge database searches are so streamlined compared to using Lightroom. Nor does Bridge encourage users to adopt a rigorous method of image management. You typically see photographers grouping imported photographs into named folders, which are often located within a complex hierarchy of master folders.

# The usefulness of metadata

Of course, to manage an image catalog by metadata requires you to manually input metadata by adding keywords. This can be done at the time of import, or later as you edit the photos. However, there is actually already a lot of metadata embedded in your photos that can be used to filter your library. For example, using the embedded Exif metadata you can use the Filter bar in the Library module to filter by camera body or lenses used, as well as by capture date. If there is GPS data embedded in the images (such as those taken using a smartphone), you can locate where the photos were shot using the Map module and the location name details will be stored automatically.

When it comes to adding keywords that tag images with specific information, this has to be done manually. It does also require you to think carefully about how you structure your keywords, so rather than just applying a keyword 'horse', you would want to add this using a hierarchy such as 'horse' mammals>animals'.



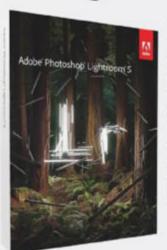
The Keywording panel can be used to add keyword information to describe key image details and attributes

The next time you tag an image that contains a horse. you just have to type in 'horse' (or the first few letters) and Lightroom auto-completes the hierarchy for you. Even so, this process may become laborious if you are intent on keywording everything in your catalog. Where do you stop? Some photographers I know typically add around 50 keywords to their master images. Basically, there is no point overdoing the keywording if the rewards vou'll gain in being able to find photos later do not



The image on the left shows a raw image, as it was imported. The version on the right was processed entirely in Lightroom, where I used the Adjustment Brush to apply an auto-masked localised adjustment to lighten the tree

# The Lightroom workflow



To get the most out of Lightroom, it pays to adopt a workflow that makes full use of the program's image management and cataloging features. Stepping through the various modules, you can organise, develop and print your images, or output them as a web gallery.



Individual photographs can then be opened in the Develop module, where you can apply Camera Raw-style image adjustments. A history log is kept of every edit change you make and stored in the History panel shown here on the left. You can come back a year later and all your previous recorded history steps will still be accessible.



In the Book module, you can click on the Auto Layout button in the Auto Layout panel to generate a book layout. However, this is dependent on you having defined at least one or more favourite layouts via the Page panel. From there you can fine–tune the layout of a book design using the panel controls on the right. Once done, you can send the completed book to Blurb for printing.



To manage and process photographs in Lightroom, they must first be imported. The preferences can be configured so that each time you plug in a camera card, it launches the Import dialog shown here. You can then select the options to apply as you import the photos, as well as where you want the master files to be stored on your computer.



Once you have imported the photographs, you can manage them via the Library module. In this screen shot you can see how I had started to mark the images using star ratings and filtered them to show the favourite photographs only from this particular shoot import.



Once you have got the Develop settings right for one image, you can then use the Sync Settings option to quickly synchronise the Develop settings across all the other photographs shot at around the same time. In this instance, I chose to synchronise everything.



If you are able to record a GPS tracklog, or the camera you shoot with is GPS-enabled, you can either auto-tag photographs to a saved tracklog, or use the GPS-embedded metadata to see where on a map those photographs were taken. Lightroom will also use the GPS data to auto-fill the IPTC metadata fields with the names of the location.



You can use the Print module to configure the layout and print settings to output images from Lightroom to a desktop printer. One of the advantages of using Lightroom is that once you have worked out the most appropriate layout and system print dialog settings for one print, you can save these as a preset for use when making further prints.



The Web module can be used to generate Web galleries using either classic HTML or Flash. There are a number of template layouts to choose from. You can use the panels on the right to create your own template designs, or purchase third-party custom layout templates that will work with the Lightroom Web module.





You can use Lightroom to apply creative black & white conversions. In this example, I adjusted the white balance and Black and White Mix sliders to create a black & white infrared-type look

outweigh all the effort you have to put in doing the keywording.

A Photoshop replacement?
Both Lightroom and Camera Raw have come a long way in the past 8-12 years. Photographers who used to rely heavily on Photoshop for all their image processing are now doing as much as possible at the raw-editing stage. Now that Camera Raw and Lightroom offer sophisticated features, such as localised adjustments, advanced spotting and auto lens corrections, they have less need to use Photoshop, although the Photographers' Creative Cloud package does now offer photographers a

monthly fee.
Alternatively, some amateur
photographers may find that Lightroom,
plus the latest Adobe Photoshop
Elements program, are all they need.
There are other cataloging and
raw-processing solutions that can work
well too, but what I'm hearing more and

subscription package to Photoshop

CC plus Lightroom for a reasonable

Before



more from photographers using Lightroom is that they now use it to do everything.

# Backing up data

When you edit photos in Camera Raw or Bridge, the edits are always saved to what is known as the file's XMP space, which means rewriting to the file each time a change is made. This can slow

After

In this example, I took the unedited raw version and applied a rotated crop plus a few localised image adjustments to create the version shown on the right, where I also used the HSL panel controls to selectively lighten the green colours

Lightroom
encourages users
to carry out regular
backups of the
catalog file. For
example, you can
configure Lightroom
to pop the dialog
shown here to
appear each
time you exit

down the processing after editing multiple images. It also means that the truth is always in the file and everything needs to be backed up.

When you work in Lightroom, the edits are saved to a central catalog database file that can easily be accessed. Backing up to the files' XMP space is an optional process. So the truth is always in the catalog database file, as well as (optionally) being saved to the files themselves. Because of this, all you have to do is make sure the Lightroom catalog file is backed up to have a backup of everything.

## **Feature updates**

Since the introduction of Creative Cloud, Adobe applications are free from accounting rules that prevented them from adding new features to a full-version product. Over the past few years, interim releases of Camera Raw for Photoshop CC have been able to include new features.

Lightroom is still sold as a perpetual licence product, which means new features can only be added with each full upgrade. Consequently, although interim releases of Lightroom 5 have included support for new cameras, these have not been able to include the same new features as in Camera Raw for Photoshop.

# Comparing Bridge and Photoshop with a Lightroom workflow

**Image ingestion** 

When you work with Bridge and Photoshop, you can use Bridge's Photo Downloader to manage the importing of images, so that photos can be

read from the camera or card and copied to the desired folder location. You can choose to rename the files if you wish and apply a metadata preset to include things like your contact details and copyright information.

Working in Lightroom, you can do all the above via the Import dialog, plus you can apply keywords at the import stage and choose to apply a Develop preset to pre-process the photos as they are imported.

#### **Image management**

Using Bridge, you can access any files anywhere on your computer



system and use the Filter and Keywords panels to refine searches. However, it helps if the folders are pre-cached to speed up such searches. It is possible to add

keywords, but the interface is rather cumbersome.

Lightroom restricts you to importing and managing recognised file formats only, such as

raw, DNG, TIFF and JPEG. Metadata searches are speedier because everything is cached at the import stage. It is also a tidier solution because the catalog doesn't contain anything but photo and video files, and can actively prevent you importing or generating duplicate master images.

Meanwhile, the Map module allows you to manage and view photo locations on a map.

#### **Image processing**

When working in Bridge, you can open single or multiple raw files via Camera Raw to edit them. It is

possible to edit JPEGs and (flattened) TIFFs via Camera Raw as well. But you do have to configure the Camera Raw preferences to enable this. At the same time, the Bridge preview updates to show the current

Camera Raw adjusted previews.

In Lightroom, the Camera Raw processing is carried out via the Develop module, where you can edit all supported file formats, including layered images. Image settings can easily be synchronised between multiple selections of images.

#### **Outputting work**

Bridge offers a simple Slideshow view mode and a Tools menu, where you can batch process photos via Photoshop or output as a contact sheet. Double-clicking photos opens them directly in Photoshop.

With Lightroom you can output your photos using different slideshow templates, create web galleries (providing you have server access), create books using the Blurb printing service and go to the Print module to

create single prints or generate contact sheets. Lightroom also allows you to open images directly within Photoshop or other specified editing applications.





The Split Toning panel can be used for processing black & white and colour images, to selectively colourise the highlights and shadow tones

# Lightroom tips

# Optimise your computer system for Lightroom

Lightroom mainly relies on disk speed rather than RAM memory. It helps if you have at least 8GB of RAM, but it is more important to make sure you are using fast drives and fast connections to remote drives. I usually recommend you keep the catalog data stored on an SSD drive and for remote drives to be connected using USB 3.0 or Thunderbolt (Mac) connections.

# 2 Backup the catalog file

The Lightroom catalog file is

precious. It contains a record of all the Develop settings and metadata edits you have made to every single image in your catalog. You therefore need to keep it secure and make regular backups. This can be managed via the Catalog settings to happen say, once a week, or each time you exit Lightroom (although this only stores a backup locally). This is useful because if a catalog you are working with were to become corrupt, you can easily access the last saved backup. Aside from keeping a local backup of your catalog, you will still need to keep a copy on a remote drive, along with your master images, to guard against a failure of your local hard disk.

# Avoid multiple catalogs

There is no need to segregate your work using separate catalogs. You don't need to have one catalog for family photos and another for landscapes. It is more efficient to import all your photos to the one catalog and use root folder naming, or keyword metadata, to separate your photo categories.

# Purchase a keyword list

To help you establish an efficient method of keywording, it may help to obtain a custom keyword list for Lightroom that you can import via the Library module Metadata menu. These are also known as controlled

vocabularies. Some you can get free. Others you have to buy or subscribe to.

Geotag your photos

The benefit of geotagging is that you can automatically link photos to a precise map position and auto-fill the location metadata. Almost all current smartphones have built-in GPS, as do some compact cameras, and a few digital SLRs including the Nikon D5300 and Canon EOS 6D. Otherwise, you can buy a GPS recording device, import the saved tracklog to the Map module and auto-tag the photos. There is also a Geotag Photos app for smartphones that can record GPS tracklogs.



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Sony Zeiss Distagon T\* FE 35mm f/1.4 ZA

**Richard Sibley** finds out whether the new Zeiss Distagon T\* FE 35mm f/1.4 ZA is the best lens yet for Sony's Alpha 7 cameras

T IS more than a year and a half since the original Zeiss Sonnar T\* FE 35mm f/2.8 ZA lens was released alongside Sony's Alpha 7 cameras. Now, another 35mm focal-length lens has arrived for the Sony FE system in the form of the Zeiss Distagon T\* FE 35mm f/1.4 ZA. The new lens has a larger maximum aperture, enabling faster shutter speeds and lower sensitivity settings in low light, as well as a shallower depth of field. However, the new lens is significantly larger than the f/2.8 version, so just how well does it pair with the relatively small full-frame Sony Alpha 7 cameras?

There are a couple of notable features on the Sony Zeiss 35mm f/1.4. The main one is that the lens features a manual aperture ring on the lens barrel, which is a first for the Sony FE mount. This allows all the apertures between f/1.4 and f/16 to be selected in 0.3EV intervals. There's also an automatic (A) setting that switches aperture control back to the camera body.

Of course, the clicking aperture ring doesn't lend itself to video, where a videographer may wish to change the depth of field during recording. To combat this, Sony has introduced

a switch that turns the click on or off. Although this is another first for the Sony FE mount, it is something we have previously seen in the Sony Cyber-shot DSC-RX10 bridge camera.

#### **Build and handling**

There's no escaping the size of the 35mm f/1.4 lens – the large f/1.4 aperture and full-frame coverage mean that it uses some large, heavy elements. Weighing 630g and measuring 78.5 x 112mm, it's one of the largest lenses we've seen for the Sony Alpha 7 cameras, and it's certainly large when compared to its full-frame DSLR equivalents. It's also



significantly bigger than similar lenses for other compact system cameras. For example, it's about twice the size and weight of the Fujifilm XF 23mm f/1.4R, which is designed for APS-C sensors.

So is the size and weight a problem? It depends. In terms of handling, it's not. The aperture ring around the lens barrel means you can easily support the lens and change aperture with your left hand, while the right hand balances the camera and fires the shutter. It's one of those cases where you hold the lens, not the camera.

Those who travel light may prefer the 35mm f/2.8 lens, but if you're taking a number of lenses out with you the extra weight of the f/1.4 over the f/2.8 lens will make very little noticeable difference once your kit is in a bag on your back.

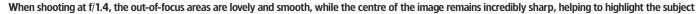
The addition of an aperture ring to the lens

adds something to the Sony Alpha 7 system as a whole. It's like the missing piece of the puzzle that gives the Alpha 7 the feel of using a traditional SLR, which is something Sony hasn't quite managed to capture compared to the likes of Fujifilm with its X-T1. I really hope that Sony and Zeiss produce more lenses for the FE mount with aperture rings.

The option to turn the aperture click on or off is very neat, and something that those shooting video will really appreciate. I found that the aperture ring had just enough resistance when turned so that it didn't slip out of position, but it was still easily manoeuvrable. With the live view on the screen, you can watch the depth of field change via the smooth turn of the aperture ring. Again, I'm sure many videographers would like to see this feature included across the FE lens range.

'It's hard to fault the image quality of the Sony Zeiss 35mm f/1.4 lens'





f/1.4









There is a good level of detail at f/1.4, but the lens really sharpens up at f/4. Diffraction shows at f/16

As with other lenses in the FE range, the 35mm f/1.4 has electronic fly-by-wire focusing, meaning that turning the focus ring signals the electronic motors to adjust focus of the lens. The manual-focus ring itself is very wide, and turns smoothly yet precisely. Combined with the 100% manual-focus magnification through the viewfinder, it was fairly fast to get the focus point I wanted.

Autofocusing was fairly snappy with the Alpha 7R. Another additional benefit of the f/1.4 aperture is that it helps a lot of light reach the sensor, so the lens is able to focus quickly and accurately.

Overall, I'm very impressed with how the lens handles, and it has the solid build quality and style one would expect from the Zeiss badge.

# **Image quality**

It is hard to fault the image quality of the Sony Zeiss 35mm f/1.4 lens. In the centre it's extremely sharp, with only a slight drop-off at the very edges when shooting at f/8. The corners are a little soft when shooting wide open. However, at this maximum f/1.4 aperture the shallow depth of field is fantastic, with smooth out-of-focus areas that blend into one another.

There is some red/cyan chromatic aberration visible when shooting at f/1.4, but by the time the lens is at f/4 it is significantly reduced, and it has gone by f/8. Again, I found that it is easily cleared up when editing raw images.

As can be seen in our test chart (right) there is a little barrel distortion. However, even when photographing architecture you will be hard pushed to really notice it, and the automatic correction of JPEG images shows it is only very slight and certainly nothing that would deter me from buying the lens.

When paired with the Sony Alpha 7R, the £1,450 Zeiss Distagon T\* FE 35mm f/1.4 ZA lens creates amazingly sharp and detailed images. Yes, it is expensive, but it lives up to our expectations of a Zeiss lens.

# ur verdict

HAVING used the Sony Zeiss Distagon T\* FE 35mm f/1.4 ZA for a few days, I'm left with the impression that this is a lens with character. From the resolution and bokeh to the build quality and aperture ring, this lens has a certain something about it that makes it stand out from the generic 35mm lenses that roll off production lines.

Yes, it may be expensive, large and weigh a bit, but it's the closest experience I've had with the Alpha 7R to shooting with a manual DSLR. It's amazing what something as simple as adding an aperture ring can do.

Optically it isn't perfect, but the chromatic aberration is slight and I would actually rate the vignetting as a nice feature. In terms of resolution this lens is difficult to fault, and it is certainly one of the sharpest lenses we've tested for the Alpha 7 series.

I wholeheartedly recommend the Zeiss Distagon T\* FE 35mm f/1.4 ZA

lens as a lens for general use - but only if your bank manager and chiropractor will allow it.



# Data file

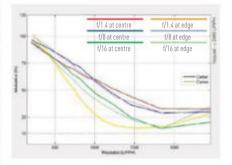
Price (as reviewed)

£1,450 Focal length 35mm Aperture range f/1.4-f/16 Filter thread 72mm Optical construction 12 elements in 8 groups **Dimensions** 78.5 x 112mm Weight 630g

# Sony Zeiss Distagon T\* FE 35mm f/1.4 ZA

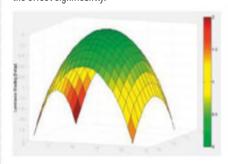
# Resolution

Our tests reveal a lens that is impressively sharp in the centre wide open, although the corners are somewhat soft. Stop down to f/2.8 and the centre sharpens up a little, but the edges stay much the same. Much bigger improvements follow, though, with the very best results from f/5.6 to f/11. At the minimum aperture of f/16, diffraction slightly softens the image.



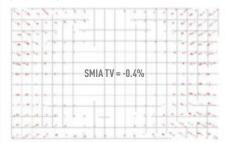
# Shading

As is typical of a fast prime lens for full-frame cameras, vignetting is rather pronounced, reaching a maximum of almost 2 stops wide open. The fall-off profile is also somewhat abrupt into the corners of the frame, making it very visible in real-world shots. Stopping down to f/2.8 reduces the effect significantly.



# Curvilinear distortion

Distortion is very low indeed. Our tests show a little barrelling in the images, but you'll be hard pushed to spot it in real-world use.









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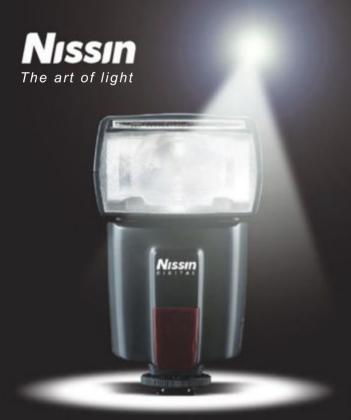


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There are two models available, compatible with both original Canon and Nikon TTL Systems.

Visit www.kenro.co.uk for further technical information.



















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Or write to Technical Support, Amateur Photographer Magazine, Time Inc. (UK), Blue Fin Building, 110 Southwark Street. London SE1 OSU

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# Upgrade advice

I have had my Fujifilm FinePix S2400 for two years and think it's time for an upgrade. The S2400 is just too slow for AF. I've got a budget of £700, but obviously the less it costs, the better. I'm not bothered about video, but what I am looking for is: fast AF; a decent zoom (minimum 200mm equivalent): a decent aperture for both wide angle and telephoto; raw file format, as I've heard this is the best type to use for quality; and speed from raising the camera to the photo being finished.

I've looked at the Sony Cyber-shot DSC-RX10, Fujifilm FinePix HS50EXR, Panasonic Lumix DMC-FZ1000 and Panasonic Lumix DMC-FZ200, but I'm also open to suggestions. **denimknight** 

Of the cameras on your shortlist, the Panasonic FZ1000 and Sony RX10 are quite simply in a different class, because of their relatively large 1in, 20-million-pixel sensors, which give vastly better image quality. Both are within your budget, so I would narrow it down to just these two.

Then it's simply a case of picking which camera you prefer. The main difference is in the lenses: the Sony has a 24–200mm (equivalent)

Peaking problem

I am thinking of buying a Sony Alpha 7 II, and read it has something called focus peaking. Can you explain what this is and how it works?

Focus peaking is a live-view display mode that detects and highlights high-contrast edges in a specific colour (for example, red, white or yellow). In effect, this means that it highlights in-focus regions, as a handy aid for manual focus. Typically, it's used for such things as focusing adapted manual lenses, or pulling focus from one subject to another during video recording.

You get to choose various settings: highlight, colour and width, and 'peaking level', which is effectively a contrast threshold. The latter can be useful when working with different lenses. You might need to set this to 'low' when working with a low-contrast old manual-focus lens, and 'high' with a super-sharp modern lens,

Focus peaking is a live-view mode found on the Sony Alpha 7 II

such as one of Sony's FE-mount primes.
Personally, I find that peaking can be very useful. However, for really critical focusing, magnified live view is more accurate.

Andy Westlake

f/2.8 lens, while the Panasonic has a 25-400mm (equivalent) f/2.8-4 lens. The FX1000 also has a fully articulated screen, whereas the RX10's is tilt-only. However, the RX10 has a nicer control layout, with an aperture ring and exposure-compensation dial. It is also weather-sealed.

Should you wish to shoot video, the FZ1000 can record 4K internally, although the RX10 shoots excellent full HD footage.

Your best bet is to research these two models and, if possible, go to a camera shop and handle both to find out which works better for you. Both are excellent cameras, and there's no clear right or wrong answer between them. It's really just down to personal preference. Andy Westlake

The 20.1MP Panasonic FZ1000 costs around £650, while the 20.2MP Sony RX10 costs £680





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# Technical Support

# Oil or sensor dust

I know the D600 had oil-spot problems, but now I think I have a similar issue with my D610. I first noticed faint roundish smudges around the top left of my images when in landscape mode. I've run the self-clean process and blown air inside, which appeared to clean up the sensor, but these smudges have returned. Are you aware of reports from other users of problems with the D610? **Glenn Morley** 

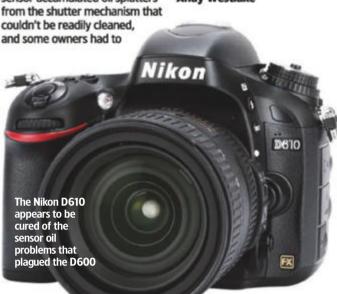
What you're describing here sounds like normal sensor dust, because it can be easily cleaned but then accumulates again over time. As such, it's not really something to worry about too much - you simply have to go through the process of cleaning the sensor each time it accumulates sufficiently to affect your

images. It's not specific to the D610, and most cameras show it to some extent.

The problem with the D600 was distinctly different. Rather than easily cleaned dust, the sensor accumulated oil splatters from the shutter mechanism that couldn't be readily cleaned,

send their cameras to Nikon for cleaning multiple times in relatively short succession. This was a real problem, compared to sensor dust, which is more of an inconvenience.

**Andy Westlake** 





# **BLAST FROM THE PAST**

# inePix F10

Ian Burley profiles Fujifilm's landmark compact camera

**LAUNCHED** February 2005

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WHY NOT own a bit of history? The 6-million-pixel Fujifilm FinePix F10 was a landmark compact camera that delivered usable high ISO (1600) shooting for the first time. I can remember being briefed in Japan by one of Fujifilm's rivals and their private admiration for what Fuiifilm had achieved with the F10 was glowing with sincerity.

What's good Fujifilm's unique Super CCD sensor, combined with some clever image processing, produced image quality that was, for its time, a big step ahead of anyone else's compact camera when used at high ISO settings. There is a good-quality 2.5in screen and long battery life as well.

What's bad The F10 was a fully automatic camera. If you would like aperture or shutter priority modes you will need the following year's updated F11 model, although even that didn't provide a manual mode. The camera uses the now defunct xD memory card standard limited to 2GB.



# **HOW IT WORKS**



# Sensor-shift imagestabilisation sys

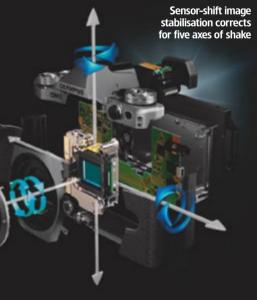
PERHAPS the biggest enemy of any photographer holding a camera is camera shake. I am one of three automated in-camera solutions developed to reduce or eliminate the effects of camera shake when using longish exposures - I am a sensor-shift image-stabilisation system. The two others are optical image stabilisation (OIS) and electronic or digital image stabilisation. I am arguably the best of the three and here is why.

I work by moving the camera's sensor around the image plane using electrical actuators. If any shake motion is detected by the camera's accelerometers, I calculate in real time the direction and speed to move the sensor, so that it remains stationary in relation to the image being projected onto it by the lens. There is a limit to my effectiveness, just like any image-stabilisation system, but I can be useful in moderately low-light situations when a tripod or other support is unavailable.

My advantages over the other systems are that I work with any lens attached to the camera (so long as the camera knows the focal length of the lens), not just lenses fitted with optical image stabilisation, and there is minimal compromise of optical image quality. The latest sensor-shift image-stabilisation systems can now work in up to five axes to correct camera movement up

and down, left and right, and camera rotation.

I'm found in Olympus and Pentax cameras, as well as some Sony and Panasonic models. Pentax uses me for some neat features on some of its cameras, such as the ability to move the sensor during very long exposures in order to keep stars sharp as they move across the night sky. Olympus uses me on the OM-D E-M5 Mark II to make 40MP high-resolution composite images, too.





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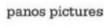
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# In the bag



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of the south-west of England. www.markbauerphotography.com

# MAKA BAUK

# **Canon EOS 5D Mark III**

With excellent image quality, the Canon EOS 5D Mark III is a great landscape camera. Handling is as important as image quality, and in this department the EOS 5D Mark III is as good as any camera out there.

# Canon 16-35mm f/2.8L II

This lens has a useful range for landscape photography and its optical performance is very good. However, Canon has now released an f/4 version, which is even sharper, so I'm considering switching to that.

#### l oo Eiltors

Graduated and neutral density filters are essential tools for shooting landscapes and I think Lee Filters are the best. The coating is genuinely neutral, the clarity is excellent and it's a very flexible system.



## **Tripod**

The Gitzo Systematic Series 2 is sturdy yet lightweight. I've recently started using the Arca-Swiss D4 head, as the geared movements are perfect for making small adjustments and fine-tuning compositions.

# Backpack

I use an F-Stop Satori backpack. It's by far the most comfortable camera bag I've ever used and the removable inserts are a very clever idea, allowing you to configure the bag in a number of different ways.

List of kit Canon EOS 5D Mark III, 16-35mm f/2.8L II, 24-105mm f/4L, 70-200mm f/4L, 2x teleconverter, 17mm f/4L TSE, Lee Filters grads and neutral density filters, Lee Filters landscape polariser, Lee Filters holder, blower brush, lens cleaning cloth, Gitzo Systematic Series Z four-section tripod, Arca-Swiss D4 geared head, F-Stop Satori backpack with extra large pro internal camera unit

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| OLYMPUS 50mm f2 MACRO ZUIKO DIGITAL ED 4/3rdsMINT+NOOD £245.00   |
| OLYMPUS 12 - 60mm f2.8/4 SWD ZUIKO DIG ED 4/3RDSMINT CASED £445.00   |
| OLYMPUS 14 - 45mm f3.5/5.6 ZUIKO DIGITAL 4/3rds LENS MINT+HOOD £99.00<br>OLYMPUS 70 - 300mm f4/5 6 ZUIKO DIGTAL FD 4/3rds MINT £225 00   |
| OLYMPIS 14 - 45mm 13.5/5.2 DIIKO DIGITAL 4/3rds LBIS. MINT-HODD 599.00 OLYMPIS TO- 300mm 145.5 ZIIKO DIGITAL 14/3rds MINT CASED 5245.00 OLYMPIS E-20 TELECONVENTER POR 4/3rds MINT CASED 525.00 OLYMPIS E-20 SECTISION TUBE 52mm MINT CASED 525.00 OLYMPIS ILD -4 BATTERY GIPP FOR E3 BODY MINT E90.00 OLYMPIS ILD -4 BATTERY GIPP FOR E80 BODY MINT 525.00 OLYMPIS ILD -4 BATTERY GIPP FOR E80 BODY MINT 525.00 OLYMPIS 1-14 FLASH INIT E80 BODY COMPATH AND SOND 545.00 OLYMPIS 1-14 FLASH WINT ENGE 525.00 PANASONIC GT POR OLYMPIS DIGITAL MINT BOXED 545.00 PANASONIC GT BODY COMPATER VITA ALCESSORIES MINT BOXED 545.00 PANASONIC GT BODY COMPATER VITA ALCESSORIES MINT BOXED 545.00 PANASONIC GT BODY COMPATER VITA ALCESSORIES MINT BOXED 545.00 PANASONIC GT BODY COMPATER VITA ALCESSORIES MINT BOXED 545.00 PANASONIC GT BODY COMPATER VITA ALCESSORIES MINT BOXED 545.00   |
| OLYMPUS EX - 25 EXTENSION TUBE 25mmMINT CASED £95.00   |
| OLYMPUS HLD-5 BATTERY GRIP FOR E620 BODYMINT £39.00  |
| OLYMPUS FL-14 FLASH UNITEXC++ BOXED £69.00   |
| PANASONIC GX7 BODY WITH PANASONIC 14-42 KITMINT BOXED £445.00  |
| PANASONIC GF1 BODY COMP WITH ACCESSORIESMINT BOXED £99.00  |
| PANASONIC GF2 BODY COMPLETE WITH ALL ACCESSMINT BOXED £145.00  |
| PANASONIC 45mm f2.8 MAC LEICA VAR ELM mic 4/3rdsMINT BOXED £399.00   |
| SONY DT 30mm f2.8 MACRO SAM LENSMINT BOXED £115.00   |
| SIGMA 300mm f2.8 APO EX DG FOR SONYMINT CASED £1.595.00  |
| SIGMA 18 - 200mm f3.5/6.3 DC SLD GLASS FOR SONYMINT BOXED £125.00  |
| SUNT 16 - 105mm 13.5/5.6 DI LENS WITH HUUDMINT £195.00   |
| TAMRON 70 - 200mm f2.8 SP Di LD IF MACRO FOR SONYMINT BOXED £395.00  |
| PANASONIC GF2 BODY COMMETE WITH ALL ACCESS   |
| SONY ALPHA HVL-F36AM FLASH GUNMINT CASED £129.00<br>SONY CYBERSHOT DSC- R1 WITH ZEISS LENS AS NEWMINT BOXED £195.00  |
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| Canon Autofocus, Digital Lenses, Canon FD   |
|---|
| CANON EOS 1 BODY  |
| CANON EOS 1N BODYEXC+ £145.00   |
| CANON EOS 3 BODY  |
| CANON F1N AE WITH CANON 50mm f1.4 LENS MINT £895.00   |
| CANON 17 - 40mm f4 USM "L" WITH HOOD MINT-CASED £428.00   |
| CANON 17 - 40mm f4 USM "L" WITH FILTERMINT BOXED £459.00  |
| CANON 20 - 35mm f2.8 USM "L"  |
| CANON 28 - 300mm F3.5/5.6 USM "L" IMAGE STABILIZERMINT- £1.225.00   |
| CANON 70 - 200mm f2.8 USM "L" IMAGE STABILIZERMINT BOXED £899.00  |
| CANON 70 - 200mm 12.8 USM "L" IS IMAGE STAB MKTMINT BOXED £1.299.00   |
| CANON 70 - 200mm f4 IISM "I" MINT ROYED \$425.00  |
| CANON 70 - 200mm f4 USM "L"   |
| CANON 70 - 300mm f4/5.6 USM IMAGE STAB DO LENSMINT BOXED £499.00  |
| CANON 100 - 400mm f4 5/5 6 USM "I" IMAGE STARII IZERMINT-CASED \$775 00   |
| CANON 14mm f2.8 USM "L"   |
| CANON 35mm f1.4 USM "L" SUPERB SHARP LENSMINT BOXED £775.00   |
| CANON 85mm f1.2 USM "L" MK II LATEST MINT BOXED AS NEW £1,195.00 CANON 200mm f2.8 USM "L" MK II WITH HOODMINT £475.00 |
| CANON 200mm f2.8 USM "L" MK II WITH HOODMINT £475.00  |
| CANON 300mm f4 USM "L" IMAGE STABILIZERMINT BOXED £895.00   |
| CANON 400mm f5.6 USM "L" WITH HOOD AND CASEMINT BOXED £845.00   |
| CANON 400mm f4 DO USM IMAGE STABILIZER LENS MINT-CASED £3,495.00  |
| CANON 500mm f4.5 USM "L" IN FLIGHT CASEEXC+++CASED £1,599.00  |
| CANON 15mm f2.8 FISHEYE LENSMINT-BOXED £445.00  |
| CANON TORM 12.8 USM COMPLETE  |
| CANON SUMMI 11.6 MARK I (VERT RARE NOW)MINI £149.00   |
| CANON COMM TO CHEM MACRO LATECT MINT DOVED COTO OF  |
| CANON 60mm f2.8 USM MACRO LATESTMINT BOXED £279.00 CANON 85mm f1.8 USM LENS COMP WITH HOODMINT BOXED £235.00          |
| CANON 100mm f2 IISM MINT. \$205.00  |
| CANON 100mm f2 USM  |
| CANON 17 - 55mm f2.8 USM IMAGE STABILIZER   |
| CANON 17 - 55mm f2.8 USM IMAGE STABILIZER + HOODMINT BOXED £475.00  |
| CANON 17 - 85mm fd/5 6 IMAGE STARII IZER MINT ROYED \$169 OO  |
| CANON 18 - 55mm f3.5/5.6 MK II  |
| CANON 18 - 135mm f3.5/5.6 EFS IMAGE STABILIZER MINT + HOOD £195.00  |
| CANON 18 - 200mm f3.5/5.6 EF-S IMAGE STABILIZER MINT+H00D £325.00   |
| CANON 28 - 90mm f4/5.6 USMMINT £69.00   |
| CANON 28 - 105mm 13.5/4.5 USM   |
| CANON 28 - 135mm f3.5/5.6 USM IMAGE STABILIZERMINT BOXED £195.00  |
| CANON 28 - 200mm f3.5/5.6 USMMINT £179.00   |
| CANON 35 - 80mm f4/5.6 EF MKIII   |
| CANON 55 - 250mm 14/5.6 MKII IMAGE STABILIZER   |
| CANON 75 - 300mm f4.5/5.6 + HOODMINT £89.00   |
| CANON 75 - 200mm f4 5/5 6 IISM MINT- 200 00   |
| CANON 75 - 300mm f4.5/5.6 USM   |
| CANON 75 - 300mm f4/5.6 FF MK III (LATEST VERSION) MINT £95.00  |

| CANON EF25 II EXTENSION TUBE   | MINT BOXED £79.00     |
|--|-----------------------|
| KENCO DG CANON FIT TUBE SET 12,20,36mm   | MINT BOXED £99.00     |
| CANON EF 1.4x EXTENDER MK I  | MINT £179.00          |
| CANON EF 1.4x EXTENDER MK II   | MINT BOXED £199.00    |
| CANON EF 2.0x EXTENDER MK I  | MINT BOXED £175.00    |
| CANON EF 2.0x EXTENDER MK II   | MINT CACED \$199.00   |
| VENON DE CANON ELT TUDE CET 10 00 00   | MINI GASED £179.00    |
| KENCO DG CANON FIT TUBE SET 12,20,36mm<br>KENCO TELEPLUS PRO 300 DGX 2.0 TELECONVERTER     | MINT DOVED 010E OD    |
| TELEPLUS MC7 7 ELEMENT 2x TELECONVERTER  | MINT COO OO           |
| TELEPLUS 2X CONVERTER CANON A/F  |                       |
| QUANTERAY 2x TELECONVERTER FOR CANON A/F   | MINT. \$59.00         |
| CANON ST-E2 SPEEDLITE TRANSMITTER  | MINT BOXED £125.00    |
| CANON 540 EZ FLASH + INST  | MINT BOXED £69.00     |
| CANON 540 EZ FLASH + INSTCANON 540 EZ FLASH + INST   | MINT- CASED £59.00    |
| CANON 420 EZ FLASH   | MINT CASED £39.00     |
| CANON ANGLE FINDER B   | MINT BOXED £79.00     |
| CANON ANGLE FINDER C   | MINT BOXED £125.00    |
| CANON LC3 TRANSMITTER AND RECIEVER   | MINT £115.00          |
| SIGMA 4.5mm f2.8 EX DC HSM CIRCULAR FISHEYE  |                       |
| SIGMA 10mm f2.8 EX DC FISHEYE HSM  | MINT BOXED £345.00    |
| SIGMA 14mm f2.8 ASPHERICAL CANON FIT   | MINT BOXED £345.00    |
| SIGMA 105mm f2.8 EX DG MACRO SUPERB SHARP LEN  | ISMINT BOXED £265.00  |
| SIGMA 18 - 125mm f3.5/5.6 DC FOR CANON DIGITAL<br>SIGMA 70 - 300mm f4/5.6 APO MACRO + HOOD | MIN I BUXED £79.00    |
| SIGMA 70 - 300mm 14/5.6 APO MACRO DG + HOOD  | MINT DOVED ONE ON     |
| SIGMA 120 - 400mm f4.5/5.6 APO DG HSM OS   | MEM CADE OU           |
| SIGMA 170 - 500mm f5/6.3 APO COMP WITH HOOD  | NEW 2490.00           |
| TAMRON 14mm f2.8 SP ASPHERICAL WIDE ANGLE  | MINT CASED 2245 OO    |
| TAMRON 90mm f2.8 SP Di MACRO LENS  | MINT ROYED £225 OO    |
| TAMRON 18 - 270mm f3.5/6.3 Di II VC  | £195.00               |
| TAMRON 28 - 300mm f3.5/6.3 I/F LD Di ASP VIB CONTI   | ROLMINT BOXED £375.00 |
| TOKINA 10 -17mm f3.5/4.5 ATX DX FISHEYE (LATEST) .   | MINT £299.00          |
|  |                       |

## Contax 'G' Compacts & SLR & Ricoh

| ı | CONTAX G2 BODY WITH STRAP & MANUAL                            | MINT-BOXED £465.0 |
|---|---|-------------------|
| ı | CONTAX G2 BODY WITH STRAP                                     | EXC++ £375.0      |
| ı | CONTAX TIX TITANIUM COMPACT + LEATHER CASE                    |                   |
| ı | CONTAX 90mm f2.8 SONNAR "G" + HOOD                            | £185.0            |
| ı | CONTAX TLA 140 FLASH FOR G1/G2                                |                   |
| ı | CONTAX TLA 200 FLASH FOR G1/G2                                |                   |
| ı | CONTAX GD1 DATABACK FOR CONTAX T3                             |                   |
| ı | CONTAX SA-2 FLASH ADAPTOR                                     | MINT £55.0        |
| ı | CONTAX AX AUTOFOCUS BODY (RARE NOW)CONTAX RX BODY WITH MANUAL | MINT- £295.0      |
| ı | CONTAX RX BODY WITH MANUAL                                    | MINT-BOXED £169.0 |
| ı | CONTAX RX BODY WITH MANUAL                                    |                   |
| ı | CONTAX FIT YASHICA 28mm f2.8 SUPERB CONDITION                 |                   |
| ı | CONTAX 35mm f2.8 DISTAGON MM                                  |                   |
| ı | CONTAX 45mm f2.8 TESSAR T* PANCAKE LENS + HOOD                | £195.0            |
| ı | CONTAX 50mm f1.7 PLANAR AE                                    | MINT £85.0        |
| ı | CONTAX 135mm F2.8 SONNAR T* MM                                |                   |
| ı | CONTAX 28 - 70mm f3.5/4.5 VARIO SONNAR T* MM                  |                   |
| ı | CONTAX TLA 280 FLASH  | MINT- £95.0       |
|   |   |                   |

#### Leica 'M', 'R' & Screw & Binoculars

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|--|----------------|---------|
| LEICA V LUX 20 COMPLETE WITH ALL ACCESSORIES<br>LEICA M4 CHROME BODY<br>LEICA M4P BLACK BODY<br>LEICA M2 BODY WITH CASE<br>LEICA M2 BODY WITH CASE   | MINT           | £195.0  |
| LEICA M4 CHROME BODY   | MINT/EXC+++    | £695.0  |
| LEICA M4P BLACK BODY   | EXC++          | £595.0  |
| LEICA M2 BODY COMPLETE WITH INST BOOK  | MINT-BOXED     | £795.0  |
| LEICA M2 BODY WITH CASE  | EXC++CASED     | £545.0  |
| LEIGA NE DOPY WITH CASE.  LEICA MES DOPY WITH CASE.  LEICA MES DOTS SEN DI 15595XX CIRICA 1970-  LEICA MES BODY SEN NO 14511XXCIRICA 1975-76.  LEICA MES BODY SEN NO 14111XXCIRICA 1975-76.  LEICA II SEON TELECHE LIM ("FORM A COLLECTION").  LEICA II RICHART SEN SEN LEICA MES CONTROLLECTION IN 1450-1450.  LEICA RICHART SEN  | MINT-          | £425.0  |
| FICA Mda RODY SER No 14111XXCIRCA 1975-76  | FXC++          | £3991   |
| FICA II & 50mm f2 NICKEL FLM ("FROM A COLLECTION   | (") FYC++      | £365 (  |
| LEICY HE DED DIVI BUDA («EDUM V CUI I ECLIUM»)   | EVCV           | 20003   |
| LEIGH III DED DIAL DOD'I ( THOM A COLLECTION )   | EVO            | COVE    |
| LEIGH III DUUT NEALLT NIGE UNE   | EAU            | COCE (  |
| LEIGA III DODY DEALLY NIOT OLTAN DODY WITH CAST  | EAU+++         | 2300.I  |
| LEIGA III BUDY KEALLY NICE CLEAN BUDY WITH CASE  | MINI-          | £295.1  |
| LEIGA GL BUDY GUMP WITH 40MM TZ SUMMICKUN  | MINI-          | £/95.I  |
| VOIGTLANDER BESSA R2 M & VOIGTLANDER GRIP  | MINI-BOXED     | £325.0  |
| ZEISS 21mm f4.5 BIOGON ZMMINT<br>Leica 21mm f4 sup angulon + M adap + FinderMI   | BOXED AS NEW   | £699.0  |
| LEICA 21mm 14 SUP ANGULON + M ADAP + FINDERMI  | NI IN KEEPER £ | 1,295.0 |
| LEICA 35mm f1.4 SUMMILUX ASPHERICAL + HOOD   | MINT CASED £   | 1,995.0 |
| LEICA 35mm f2 SUMMICRON ASPHERICAL BLACK<br>Leica 35mm f3.5 Summaron M with Leica filter   | MINT BOXED £   | 1,595.0 |
| LEICA 35mm f3.5 SUMMARON M WITH LEICA FILTER   | MINT-          | £395.0  |
| LEICA 35mm f3.5 SUMMARON M WITH SPECS  | MINT-          | £395.0  |
| LEICA 40mm f2 SUMMICRON C M MOUNT  | MINT-CASED     | £375.0  |
| LEICA 50mm f2 SUMMICRON 6 BIT LATEST   | MINT BOXED     | £995.0  |
| LEICA SOMM 73.5 SUMMARON M WITH SPECS. LEICA 40mm 73.5 SUMMARON M WITH SPECS. LEICA 40mm 72 SUMMICRON C M MOUNT. LEICA 50mm 72 SUMMICRON 6 BIT LATEST LEICA 50mm 72 SUMMICRON BORD SET NO 36301## LEICA 50mm 72 SUMMICRON BLACK COMP WITH HOOD   | MINT+HOOD      | £995.0  |
| LEICA 50mm f2 SUMMICRON BLACK COMP WITH HOOD   | MINT BOXED     | £850.0  |
| FICA 50mm f2 SUMMICRON COLLAPSIBLE   | MINT-          | £399 (  |
| FICA 50mm to SUMMICRON CHROME M FIT  | FYC+++         | \$505.0 |
| LEICY 20mm 45 CI USE EUGHIS CHIWMICAUNT * CDECC  | MINT-          | 26451   |
| LEICH JOHN 12 CLOSE FOOLS SUMMICHING T ST LOS  | EVC++          | 2045.0  |
| LEIGA JUIIIII IZ GLUJE FUGUJ JUNIMIGNUN  | MINT           | COAF    |
| LEIGA GO 60 F. CUMANADIT NA C. DIT I ATTET HOOD  | MINT CACED     | COTE (  |
| LEIGA 90IIIII 12.3 SUMMARIT M 8 BIT LATEST + NUUD  | MINI CASED     | 20/0.0  |
| LEICA 90MM TZ.8 ELMAKII M CHKUME WITH HUUD   | MINI-          | £295.1  |
| LEIGA 90MM 14 ELMAK C M MUUN I   | MINI-GASED     | £2/5.0  |
| LECA SIOM TS SUMMICRON BLACK COMP WITH HODD<br>LECA SIOM TS SUMMICRON CICLAPSIBLE<br>LECA SIOM TS SUMMICRON CICLAPSIBLE<br>LECA SIOM TS CLOSE FOCUS SUMMICRON - SPECS.<br>LECA SIOM TS CLOSE FOCUS SUMMICRON - SPECS.<br>LECA SIOM TS CLOSE FOCUS SUMMICRON - SPECS -<br>LECA SIOM TS CLOSE SIOM SIOM SIOM SIOM SIOM SIOM SIOM SIOM  | EXU++          | £295.I  |
| LIEGA 135mm (1.2 BLMARIT WITH SPECS. LIEGA 135mm (1.4 BLKCYO). WIGHTLANDER 15mm (1.4 S. SW HELJAR WITH FINDER. WIGHTLANDER 15mm (1.4 S. SW HELJAR WITH FINDER. WIGHTLANDER 25mm (1.4 SU, SW) LIEGA SCREW + FDR. WIGHTLANDER 25mm (1.2 BLCK) WIN WIGHTLANDER 75mm (1.2 BLCK) WIN WIGHTLANDER 75mm (1.2 BLCK) WIN WIGHTLANDER 75mm (1.2 BLCK) WIGHTLANDER 15mm (FINDER. WIGHTLANDER 15mm FINDER. WIGHTLANDER 1 | EXC-           | + £75.1 |
| VOIGTLANDER 15mm t4.5 S/W HELIAR WITH FINDER   | MINI BOXED     | £285.0  |
| VOIGTLANDER 25mm f4 COL SKOPAR VM  | MINT-BOXED     | £275.0  |
| VOIGTLANDER 25mm f4 COL SKO LEICA SCREW + FDR .  | MINT BOXED     | £295.0  |
| VOIGTLANDER 28mm f2 BLACK VM   | MINT           | £345.0  |
| VOIGTLANDER 75mm f2.5 COLOR HELIAR L39   | MINT BOXED     | £275.0  |
| VOIGTLANDER 15mm FINDER  | MINT           | - £79.0 |
| VOIGTLANDER BESSA R GRIP FOR R.R2.R3 etc   | MINT BOXE      | £49.0   |
| LEICA UNIVERSAL POLARING FILTER KIT M(13356)   | MINT BOXED     | £225.0  |
| LEICA M GRIP FOR M7/M6/M6TTL etc   | MINT           | - £49.0 |
| CANON 28mm f3.5 SERENAR SCREW  | MINT-          | £175.0  |
| RODENSTOCK HELIGON 35mm f2 8 LEICA SCREW RARE  | MINT-          | £375 (  |
| ROUENSTUCK HELIGUN SOSIMI ZZS ELEGA SCHEW HAHE.<br>ELGA SSIMI ZS SUMMARON SCREW<br>ELGA SEM 13.5 SUMMARIT SCREW<br>ELGA SEM 25.0 SULAPSIBLE ELMAR SCREW<br>ELGA SEM 25.0 SUMMARIT SCREW<br>ELGA SEM 25.0 SUMMARIT SCREW<br>ELGA SEM 25.0 SUMMARIT SCREW<br>ELGA SEM 25.0 SUMMARIT SCREW<br>ELGA STREW STANIER + HODO M MOUNT   | MINT-          | £2991   |
| FICA 5cm ft 5 SIIMMARIT SCREW  | MINT-          | £365 (  |
| FICA 5cm f2 8 COLLAPSIRI F FI MAR SCREW  | MINT-          | £200.   |
| LEICA Som (2 CIIMMADIT CODEM   | MINT_VEEDED    | 2200.0  |
| LEICA SON 12 SUMMITAD COLL . M MOUNT E   | VC IN VEEDED   | C27E (  |
| LEIGH JGIII 12 JUMMITHN GULL + M MUUNT   | AU++IN REEFER  | 22/0.0  |
| LEIGH 13311111 14.3 NEKTOR + NUUD III IIIUUNT  | EAU+1          | C400 (  |
| LEIGA 133IIIII 14.3 NENTUK IN KEEPEK   | EXU+++         | £199.0  |
| LEIGA FII DALLMEYEK 13.5CM 14.5 DALKAG   | EXU+++         | £3/5.1  |
| LEICA 90mm 14 ELMAR BLACK SCREW  | EXC++          | £145.0  |
| LEICA 135mm f4.5 HEKTOR + HOOD SCREW   | EXC++          | £99.0   |
| LEICA SF24D FLASH  | MINT BOXED     | £189.0  |
| LEICA WINDER M4-2 FOR M4 etc   | MINT-BOXED     | £145.0  |
| LECA 138mm 4.3 HEXTOR H. HODOM MOUNT. LECA 138mm 4.3 HEXTOR H. KEEPER LECA 178 TO ALMEYER 13.5 S M 14.5 DALRAC. LECA 38mm 4.1 BANK BLACK SCREW LECA 318mm 4.3 HEXTOR H. HODOS SCREW LECA 138mm 4.3 HEXTOR H. HODOS SCREW LECA 1380 H. S HARDE | MINT-          | £225.0  |
| LEICAFLEX SL BODY CHROME   | MINT-BOXED     | £245.0  |
| LEICAFLEX SL BODY CHROME   | MINT-BOXED     | £175.0  |
| LEICA 50mm f2 SUMMICRON R 2 CAM  | MINT           | £199.0  |
| LEICA 180mm f4 ELMARIT R 3 CAM   | EXC++          | £345.0  |
| LEICA 35 - 70mm f3.5 R VARIO ELMAR   | MINT-CASED     | £275.0  |
| FICA MOTORWINDER AND STRAP FOR R6 etc.   | MINT BOXED     | £145 (  |
| FICA III TRAVID 8 x 42 BINOCIII ARS BI ACK   | MINT.          | £695 (  |
| LEICA ULTRAVID 8 x 42 BINOCULARS BLACK<br>Leica 10 x 40 trinovid ba with case & Manual   | MINT-ROVED     | 540E    |
| ZEISS 6 x 20 B MONOCULAR WITH CASE & MANOAE  | MINT CASED     | 21251   |
|  |                |         |

## **Medium & Large Format**

| BRONICA 45mm f4 RF LENS FOR RF645 WITH FINDERMINT BOXED £325.00 |  |
|---|--|
| BRONICA ETRSi, 80mm PS,WLF,120 BK COMPLETEMINT BOXED £225.00    |  |
| RDONICA ETDS: COMDIETE WIE 120 BACK 75mm I ENS MINT. \$100 00   |  |

| BRONICA 40mm f 4 PE LENS TOTALLY AS NEW   | MINT BOXED £195.00    |
|---|-----------------------|
| BRONICA 40mm f4 ZENZANON FOR ETRS/ETRSi   |                       |
| BRONICA 50mm f2.8 ZENZANON MC   |                       |
| BRONICA 110mm f4 MACRO LENS PS  | MINT- £295.00         |
| BRONICA 150mm f3.5 ZENZANON E MC  | MINT BOXED £99.00     |
| BRONICA 1 TOMINI 14 MACKO LERIS FS.  BRONICA 150mm 13.5 ZERZANON E MC  BRONICA 150mm 74.5 E ENZANON E MC  BRONICA 150mm F4 E  BRONICA 150mm F4 E  BRONICA ETRIS 120 BACK  BRONICA POLAROID BACK FOR ETRSI, ETRS etc | 83 TNIM               |
| BRONICA 150mm F4 E  | MINT- £89.00          |
| BRONICA ETRSi 120 BACK  | MINT BOXED £69.00     |
| BRONICA POLAROID BACK FOR ETRSI, ETRS etc   | MINT BOXED £59.00     |
|   |                       |
| BRONICA PLAIN PRISM FOR ETRS/ETRSi  | MINT £75.00           |
| BRONICA PLAIN PRISM FOR ETRS/ETRSI<br>Bronica Rotary Prism Finder for Etrs, etrsi etc   | EXC++ £59.00          |
| BRONICA RUTARY PRISM FINDER FOR ETRS, ETRSI etc<br>BRONICA SPEEDGRIP FOR ETRS/ETRSI   | MINI- £/5.00          |
| BRUNICA SPEEDGRIP FUR ETRS/ETRSI  | MIN I - £45.00        |
| BRONICA MOTOR WINDER EBRONICA 150mm f3.5 ZENZANON S   | EXU+++ £89.00         |
| BRONICA 150MM 13.5 ZENZANON SBRONICA 65MM 14 ZENZANON PS FOR SO   | MINT - £165.00        |
| BRONICA OSIIIII 14 ZENZANON PS FOR SQBRONICA 110mm f4 PS ZENZANON MACRO FOR SO  | MINT-GASED £140.00    |
| DRONICA 1 IUIIIII 14 F3 ZENZANUN MAGRU FUR 3U   | MINIT CACED CLAS OF   |
| DOUNICA TOURIS 14 FO ZENZANUN FUN OU  | MINI 1-0A3EU 2143.00  |
| RDUNION CREEN CRID FUR CUV/COV!   |                       |
| BRONICA 150mm f4 PS ZENZANON FOR SQ   | II T MINT, \$1 499 00 |
| MAMIYA 6 BODY WITH 50mm f4 "G" FOR 6 + HOOD,FI  | IT MINT- £1 195 00    |
| MAMIYA 150mm f4 5 "G" WITH HOOD   | MINT £365.00          |
| MAMIYA 150mm f4.5 "G" WITH HOOD<br>Mamiya 43mm f4.5 with finder & Hood for 7/711  | MINT ROXED £799.00    |
| MAMIYA 150mm f4 5 WITH HOOD FOR 7/7II   | MINT ROXED \$395 00   |
| MAMIYA 150mm f4.5 + HOOD FOR MAMIYA 7/711   | MINT £425.00          |
| MAMIYA 180mm F4.5 SEKOR Z W FOR RZ  | MINT £199.00          |
| MAMIYA 250mm f4.5 LENS FOR RZ   | MINT- £195.00         |
| MAMIYA 150mm f3 5 A/F FOR 645 A/F   | MINT £299 00          |
| MAMIYA 210mm f4 SEKOR C FOR 645   | MINT CASED £195.00    |
| MAMIYA 180mm F4.5 SEKOR FOR RB<br>Mamiya 220 Back for RZ 67   | MINT £169.00          |
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| PENTAX 55mm f3.5 TAKUMAR SMC FOR 6x7<br>Pentax 55mm f2.8 for pentax 645   | 195.00 MINT- £195.00  |
| PENTAX 55mm f2.8 FOR PENTAX 645   | MINT BOXED £199.00    |
| PENTAX 200mm F4 FOR PENTAX 67 + FILTER AND HO   |                       |
| ROLLEIFLEX SCHNEIDER 150mm f4.6 MAKRO FOR 600   |                       |
| WISTA TYPE N 4x5 MOUNT ROLL FILM HOLDER FOR 6x  | 7 MINT-BOXED £99.00   |
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| NIKON ES RODY COMPLETE WITH STRAP & MANIJAI   | MINT_ROYFD £300    |
| NIKON MB-40 BATT GRIP FOR F6  | MINT ROYED £169    |
| NIKON EA BODY   | EVC++ 2105         |
| NIKON F4 BODY<br>NIKON 24mm f1.4 "G" ED AF-S TOTALLY AS NEW   | MINT ROVED 2075    |
| NIKON 24mm f2 9 A/E "D" CIDEDE DDIME I ENC  | MINT DOKED 2373.   |
| NIKON 24mm f2.8 A/F "D" SUPERB PRIME LENS<br>NIKON 35mm f1.8 "G" DX AF-S  | MINT ROYED 2115    |
| NIKON SSIIIII 11.0 G DX AI -S   | MINT C75           |
| NIKON 50mm f1.8 A/F<br>NIKON 50mm f1.8 "G" AF-S LENS  | MINT ROVED \$120   |
| NIKON S5mm f1 8 "G" AF-S  | MINT CASED £275    |
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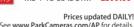




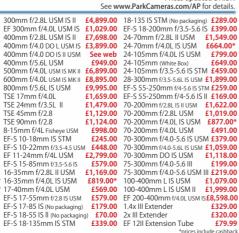
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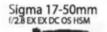


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Body

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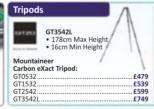
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| EF 100mm f2.8 USM Macro<br>inc. £50 Cashback* price you pay today   |   |
| EF 300mm f4.0 L IS USM EF 400mm f4.0 DO IS USM II   | £6999   |
| EF-S 10-22mm f3.5-4.5 USM   | £434  |
| <b>NEW</b> EF 11-24mm f4L USM<br>EF-S 15-85mm f3.5-5.6 IS USM   | £579  |
| EF 16-35mm f4.0 L IS USMprice you pay today   | £794.   |
| EF-S 17-55mm f2.8 IS USM<br>EF-S 18-55mm f3.5-5.6 IS STM Lens<br>EF-S 18-135mm f3.5-5.6 IS STM<br>EF-S 18-200mm f3.5-5.6 IS<br>EF 24-70mm f2.8 L IS USM II  | £185<br>£339<br>£399                                    |
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| EF 70-200mm f4 L IS USM   |
|---|
| Nikon   |
| NIKON LENSES     10.5mm f2.8 G IF-ED AF DX Fisheye     £549       10.5mm f2.8 D AF ED Lens     £1239       20mm f1.8 G AF-S ED     £679       24mm f1.4 G AF-S ED     £1465       NEW 28mm f1.8 G AF-S     £495 |
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| 40mm f2.8 G AF-S DX Micro   |
| 50mm f1.4 G AF-S     £279       50mm f2.8 G AF-S ED Micro     £369       60mm f2.8 D AF Micro     £368       58mm f1.4 G AF-S     £1299   |
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| 85mm f1.4 EX DG HSM                 | £649 |
| 105mm f2.8 APO EX DG OS HSM Macro   | £379 |
| 150mm f2.8 EX DG OS HSM Macro       | £668 |

| 8-16mm f4.5-5.6 DC HSM                | £549  |
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| 10-20mm f4.0-5.6 EX DC HSM            | £345  |
| 10-20mm f3.5 EX DC HSM                |       |
| 12-24mm f4.5-5.6 EX DG HSM II         |       |
| 17-70mm f2.8-4.0 DC OS HSM            |       |
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| 18-200mm f3.5-6.3 DC OS HSM II        |       |
| 18-250mm f3.5-6.3 DC Macro OS HSM     |       |
| inc. £50 Cashback*price you pay today | £279  |
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| Macro OS HSM                          | £399  |
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| 50-500mm f4.5-6.3 DG OS HSM           | £979  |
| 70-200mm f2.8 EX DG OS HSM            |       |
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| HASSELBI                                       | LAD                |
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| Leica lenses and accessorie                                 | es                |
| SPORT OF  | TIC               |

| Leica lenses and accessories   |  |  |  |
|--|--|--|--|
| SPORT O  | PTICS  |  |  |
| Monovid Monovid BCA Trinovid BCA Sez Ultravid BR Ultravid BR Ultravid BL (Leather) Ultravid HL (Leather) Ultravid HL (Leather) Ultravid HL (Leather) Ultravid HD (Leather) Ultravid HD (Leather) Ultravid HD (Leather) Ultravid HD (Leather) | £329<br>£334<br>£357<br>£510<br>£535<br>£561<br>£578<br>£1,449<br>£1,479<br>£1,479 |  |  |

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|--|---|--------|--|
| Lica   | SPORT   | OPTICS |  |
| Ti<br>8 20 Ult<br>Ult<br>10 2 Ult                            | onovid<br>novid BCA<br>rravid BR<br>Itravid BR<br>rravid BL (Leather)<br>Itravid BL (Leather<br>rravid HD<br>Itravid HD |        |  |

| BENGS,  | I Irinovia BCA        | f334  |
|---------|-----------------------|-------|
| 10%2    | Trinovid BCA          | £357  |
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|         | Trinovid              | £1,03 |
|         | Ultravid HD           | £1,39 |
| 1 Cix A | Ultravid HD           | £1,64 |
| 7942    | Ultravid HD-Plus      | £1,60 |
|         | Ultravid HD-Plus      | £1,65 |
| 10x0    | ■ Ultravid HD-Plus    | £1,70 |
|         | Ultravid HD           | £1,74 |
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| 0 X-11 + 18-135mm                          | £1,399         |
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| Cash back availab                          | ole            |
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| Cash back avalla           | ible |
|----------------------------|------|
| <b>SWAROV</b>              | SKI  |
| X25 Pocket Cl. Green/Black | £485 |

| OPTIS  | 400   |
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| Hero See Website GoPro Mounts a   |                             |

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| 35mm 11 4 DG Art        | £699  |
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| USED EQUIFIN  assebial H4040 Body Set  assebial H20-31 is + 00 mm 12.8  assebial H20-31 is + 00 mm 12.8  assebial H20-31 is + 00 mm 12.8  assebial H1 + 150 mm 13.2 HC  assebial 300 mm 14.5 HC  assebial 100 mm 12.4 HC  assebial 100 mm 12.4 HC  assebial 20 mm 14.4 HCD  assebial 20 mm 14.4 HCD  assebial 20 mm 14.4 HCD  assebial 42 mm 14.4 HCD  assebial 45 mm 14.4 HCD  ass | £4,495<br>£3,495<br>£7.95<br>£2,250<br>£2,695<br>£1,495<br>£1,495<br>£2,495<br>£2,295<br>£1,595<br>£7.5<br>£3,995<br>£2,995 | Fuj XF 14mm/2 8 RLike New)  cann EOS-1DX  cann EOS-1DS McII  cann EOS-570 - Grip  cann EOS-570 - Grip  cann EOS-51N ST  cann EOS-51N ST  cann EOS-51N ST  cann EOS-51N ST  cann EF 100-400 mm 14-556 LISUSM  cann EF 100-400 mm 14-556 LISUSM  cann EF 100-400 mm 15-51 Cann EF 26-100 mm 16-51 Cann EF 20-40 mm 15-51 Cann EF 26-100 mm 16-100 | F E E E E E E E E E E E E E E E E E E E |
| eica S Body ´  | £8,995  | Canon TS-E 24mm f3.5 L  | £                                       |

| £1,749   | 10x42 EL Range<br>10x42 EL Range  | £2,151   |
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|  | 50mm f2.5 EF MacroE+ / E++ £159  |   |  |   |   |
| E+ / E++ £109 - £169   | 55-200mm F4.5-5.6 USMUnused £89  | Marumi DRF-14C RingFlashE++ £49                             | G1 Body onlyE+ £179 - £199   | Sony NEX3 + 18-55mm + FlashE++ £179                                       | 77mm MC Circular Polariser Mint- £89  |
| Olympus 40-150mm F3.5-4.5 ZuikoE++ £59   | 55-250mm F4-5.6 EFS ISE++ £89  | Metz 50AF1 Digital E+ / E++ £109 - £119                     | 16mm F8 G + FinderMint- £999   | Sony NEX5 + 16mm F2.8E++ £149   | BCH ChargerMint- £49  |
|  | 60mm F2.8 EFS MacroE++ / Mint- £239 - £249   |   |  |   |   |
|  | 65mm F2.8 MP-E MacroMint- £679<br>70-200mm F4 L IS USME++ £649                                   |   |  |   |   |
| Olympus 50-200mm F2.8-3.5 Zuiko  | 70-200mm f4 L USM F++ £369   | Sigma FF500 DG ST Flash F++ £50                             | 16mm Viewfinder Mint- £199   | Sony NEX7 Body Only F+ £369   |   |
| E+ / E++ £389 - £449   | 70-210mm F4 EF   | Sigma EF500 DG ST Flash II                                  | Gold Pfeil Leather Holdall Mint- £149                                      | 55., 12.1 500j Olij   | Hmi100 Polaroid Mag E+ / E++ £129 - £149  |
| Samyang 85mm F1.4 IF MC AsphericalE+ £189  | 70-210mm F4 EFE+ £59<br>70-300mm F4.5-5.6 D0 IS USME++ £449                                      | Sigma EF500 ST Flash E+ £39                                 | TLA140 FlashE+ / Mint- £35 - £59   | Digital SLR Cameras   | Tripod Quick Coupling HE++ / Mint- £59 - £79  |
| Olympus 90-250mm F2.8 ED ZuikoE++ £1.950   | 75-300mm F4-5.6 FF III   | ST-F2 Transmitter F+ / Unused £69 - £99                     |  | Canon EOS 1DS MkIII Body OnlyE+ £1,099 - £1,239                           |   |
| Olympus EC14 Zuiko Tele Converter E+ £189<br>Olympus EC20 2x Tele Converter E++ £239 | 80-200mm F4.5-5.6 EF IIIE++ £49  | EF12 Extension TubeE++ £49                                  | Contax SLR Series  | Canon EOS 1DS Mkll Body Only Exc / E+ £489 - £499                         |   |
| Olympus EC20 2x Tele ConverterE++ £239   | 85mm F1.2 L USM  | EF12 MkII Extension TubeE++ / Mint- £39 - £49               | NX + 28-80mmE++ £289   | Canon EOS 1DX Body OnlyE++ £3,949   |   |
| Micro 4/3rds Lenses  | 85mm F1.2 L USM MkIIE++ / Mint- £1,099 - £1,149  |   | AX Body OnlyE++ £129 - £189<br>AX Body OnlyE+ / E++ £249 - £449            |   |   |
|  | 100mm F2.8 EF Macro E+ £169  |   |  |   |   |
|  | 100-300mm F4.5-5.6 USME+ £49   |   |  |   | M-E Anthracite Body OnlyMint £3,299   |
|  | 100-400mm F4.5-5.6 L IS USM. E+ / E++ £689 - £889  |   |  |   |   |
|  | 135mm F2 L USME++ £589 - £599  | WFT-E7B Wireless TransmitterMint £449                       |  |   |   |
|  | 180mm F3.5 L Macro USME++ / Mint- £689 - £729  |   | RTS2 Body + MotordriveE+ £199  |   |   |
| Panasonic 12.5mm F12 G 3dMint- £119 Panasonic 14-140MM F4-5.8 OIS HD                 | 300mm F2.8 L IS USME++ £2,949<br>400mm F2.8 L IS USME+ £4,349                                    | Canon Manual  E1NAE Plack Pody Only  Eve / E : C150 C170    | RTS2 Body + Winder   | Canon EOS 5D MKII Body + BG-Eb Grip AS Seen £599                          | M8 Black Body Uniy E+ £849 - £1,149 M6 Platinum + 50mm F1.4Mint £6.499                                |
| F± / F±± \$249 - \$289   | 400mm F2.8 L USM   | F1 Rlank Rody Only  As Seen / F± £99 - £149                 | RTS ± Winder F± £149   | Δs Spen / F±± \$500 - \$840   | M6TTL Millennium + 35mm F2 + 50mm F1.4  |
|  | 400mm f4 D0 IS USM   |   |  |   |   |
| Olympus 17mm F2.8 M.Zuiko - SilverE++ £89  | 400mm f5.6 L USM E+ / E++ £789 - £829  | T90 Body OnlyE+ £69 - £99                                   | 137MD Body OnlyE+ £39  | Canon EOS 5D Body Only As Seen / E++ £249 - £349                          | M6 Historica EditionMint £3,799   |
|  | 600mm F4 L IS USME++ £5,449  |   |  |   |   |
|  | 600mm F4 L USME+ £3,349  |   |  |   |   |
|  | 800mm F5.6 L IS USM  |   |  |   |   |
| Panasonic 45-200mm F4-5.6 OIS  | Leica 28mm F2.8 PCS ShiftE++ £699  | A1 Black Body + Wildel A                                    | 28-70mm F3 5-4 5 MM F++ \$259 - \$279                                      | Fuii S2 Pro Rody Only As Seen 969   | M4P Anniversary Chrome + 50mm F2 F++ \$1.875  |
|  | Sigma 10-20mm F4-5.6 DC HSM E+ £239  |   |  |   |   |
| Olympus 45mm F1.8 M.ZuikoMint- £179  | Sigma 12-24mm F4.5-5.6 EX DG HSME++ £369   | AV1 Chrome + Winder A Exc £39                               | 35-70mm F3.4 MM E+ £279  | Fuji S5 Pro + MB-D200 Grip E+ £239  | M4-2 Black Body Only E+ £449  |
| Panasonic 45mm F2.8 DG Asph MacroE++ £369  | Sigma 12-24mm F4.5-5.6 EX DG HSM MKIIE++ $£399$  |   |  | Nikon D3 Body Only E+ / E++ £999 - £1,249                                 |   |
| Panasonic 100-300mm F4-5.6 G OISE+ £299  |  |   | 70-200mm F4-5.6 AFE++ £499   |   |   |
| Sony NEX Lenses  |  |   | 70-300mm F4-5.6 AF E++ / Unused £449 - £799<br>100mm F2.8 AE Macro E+ £399 |   |   |
|  | Sigma 24-70mm F2.8 EX DG HSME++ £449   |   |  |   |   |
|  | Sigma 28-200mm F3.5-5.6 DLE++ £69  |   |  |   |   |
|  | Sigma 28-300mm F3.5-6.3 DLAs Seen £49  |   |  |   |   |
|  | Sigma 50mm F1.4 EX DG HSME++ £249  |   |  |   |   |
| 50mmm F1.8 OSS   |  |   | 300mm F4 AE  |   |   |
| 55-210mm F4.5-6.3 OSSE+ £129<br>55mm F1.8 FE ZAE++ £489                              | Sigma 70mm F2.8 EX DG Macro E+ / E++ £229 - £449   |   | Vivitar 55mm F2.8 MacroE++ £59<br>Yashica 100mm F4 Medical SetUnused £299  |   | 21mm F2.8 Asph M Black.E++ / Mint- £1,499 - £1,649<br>21mm F2.8 Asph M Black 6bit E++ £1,599 - £1,699 |
|  |  | 100mm F4 FD Macro + Tube.E+ / Unused £119 - £199            |  |   | 21mm F2.8 M Black E+ / E++ £1,399 - £1,299  |
|  |  | 100-300mm F5.6 FDExc / Unused £39 - £99                     |  |   | 21mm F2.8 M Black 6bitE+ £1,099   |
|  | Sigma 70-300mm F4-5.6 Apo Macro E++ £55 - £79  | 135mm F3.5 B/lock E+ £35                                    | TLA30 FlashE+ / Unused £25 - £49   | Nikon D40 Body Only E+ £69  | 21mm F3.4 R + 122228 M Mount Mint- £799   |
|  | Sigma 100-300mm F4 Apo EX HSME+ £299   |   |  |   | 21mm F4 Chrome + FinderE+ £1,149  |
|  | Sigma 120-300mm F2.8 EX DG OS HSM S.E++ £1,999   |   |  |   | 24mm F2.8 Asph M Black  |
|  | Sigma 170-500mm F5-6.3 ApoE+ £299<br>Sigma 180mm F3.5 EX Macro DG HSM                            | 500mm F8 ReflexE+ £139<br>Cosina 100-500mm F5.6-8Unused £99 |  |   | 24mm F2.8 Asph M Black 6bitE++ / Mint £1.499 - £1.599   |
| EOS 1 Body OnlyE++ £149  |  | Tamron 28-200mm F3.8-5.6 Asph E+ £49                        |  |   | 28mm F2.8 Asph M Black 6bitMint-£1.199  |
|  | Sigma 180mm F5.6 Apo MacroAs Seen £99  |   |  | Olympus E620 + 14-42mm + 40-150mm   | 28mm F2.8 M Black   |
| EOS 3 Body OnlyAs Seen / E+ £79 - £119   | Sigma 300mm F2.8 ApoUnused £349  | Autobellows E+ £75  | Fuji Finepix X100 E+ £329  | E++ £339 - £349   | 35mm F1.4 Asph M Black E+ / E++ £1,799 - £2,149   |
|  | Sigma 300mm F2.8 APO EX DG HSME++ £1,689   |   | Fuji Finepix X100 + Hood E+ / E++ $£349 - £389$                            |   |   |
|  |  |   | Fuji Finepix X100s Silver E+ / E++ £519 - £549                             |   |   |
|  | Sigma 500mm F4.5 Apo EX HSME+ £1,749<br>Tamron 10-24mm F3.5-4.5 Di II LD AsphE++ £279            | Film Chamber 250E++ £95                                     | Fuji Finepix XQ1   | Olympus E620 Body OnlyE++ £249  | 50mm F0.95 Asph M - Black Mint- £6,499<br>50mm F1.4 Asph M Black E++ £1,799                           |
|  | Tamron 10-24mm F3.5-4.5 DTII LD ASPITE++ £279 Tamron 18-200mm F3.5-6.3 XR DI II As Seen £49      |   |  | Olympus E420 + 14-42mmE+ £199 Olympus E420 + 17.5-45mm + 40-150mmE++ £189 |   |
|  | Tamron 18-250mm F3.5-6.3 Di  |   |  | Olympus E400 + 14-42mmE+ £149   |   |
| EOS 50E + BP50 GripAs Seen / E+ £39 - £69  |  | Eye Level Finder FNMint- £69                                | Olympus E-P2 Chrome Body Only  | Olympus E300 Body OnlyE+ £79  | 50mm F2 Collapsible Exc £389  |
|  |  | Servo EE FinderE++ £85                                      |  | Pentax K5 lls Body OnlyE++ £479   |   |
|  | Tamron 70-300mm F4-5.6 Di VC USDE++ £199   |   | Olympus E-P3 Body Only - BlackE+ £159                                      |   |   |
|  | Tamron 90mm F2.8 SP Di MacroE++ £219 Tamron 200-500mm F5-6.3 Di LD AFE++ £499                    |   |  |   | 50mm F2 M Black 6bitE++ / Mint- £999 - £1,199<br>50mm F2 M ChromeE++ £999                             |
|  | Tamron 200-500mm F5-6.3 DT LD AFE++ £499<br>Tokina 10-17mm F3.5-4.5 DX FisheyeEx Demo £529       |   |  |   | 50mm F2 M ChromeE++ £999<br>50mm F2.8 ElmarE++ £349   |
|  | Tokina 11-16mm F2.8 DX ATXE++ £329   |   | Olympus E-PL1 Black Body OnlyE++ £79                                       |   |   |
|  | Tokina 12-24mm F4 ATX PRO SDE++ £279 - £285  |   |  | Pentax K100D Body Only As Seen / E++ £49 - £109                           |   |
| 17mm f4.0 L TSEMint- £1,389  | Tokina 16-50mm F2.8 ATX Pro DXE++ £289   |   | Olympus E-PL2 Black Body OnlyEx Demo £159                                  | Pentax *ist DL2 + 18-55mmE+ £119  | 75mm F2.5 Black 6 BIT Mint- £989  |
| 17-40mm f4 L USME+ / Mint- £399 - £449   | Tokina 24-200mm F3.5-5.6 SDE++ £129  | 480G SpeedliteE+ £99  | Olympus E-PL3 Black + 14-42mm + FlashE+ $\mathfrak{L}$ 149                 | Pentax *isT DL Body OnlyE+ £79  | 90mm F2 Apo M Black 6bitExc £1,499  |

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See up to 3 images of each used item on website Website updates used equipment list 10-15 times daily All items come with 6 month warranty - (unless stated) Our knowledgeable staff are on hand and ready to help



| 90mm F2 Black  | 999999999999999 |
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| 135mm F4.5 HektorAs Seen £9  | 9               |
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|  |                 |
| 18mm Chrome Viewfinder E++ £379 - £39                                  |                 |
| 21/24/28mm Viewfinder - BlackE++ £24                                   | 9               |
| 21/24/28mm Viewfinder - ChromeE+ £22                                   |                 |
| 24mm Black ViewfinderE+ / Mint- £199 - £24<br>28mm Black FinderE++ £19 |                 |
| Angle Finder ME++ £14  |                 |
| Bellows IIE+ £8  |                 |
| Macro Adapter M  |                 |
| Motor ME++ £159 - £24<br>MR4 Chrome MeterE+ £9                         |                 |
|  |                 |

| 28mm Black FinderE++ £199                   |
|---|
| Angle Finder ME++ £149                      |
| Bellows IIE+ £85                            |
| Macro Adapter ME++ £269                     |
| Motor ME++ £159 - £249                      |
| MR4 Chrome Meter                            |
| MILT OILOID MODI                            |
| Leica R Series                              |
| R9 Anthracite Body OnlyE+ £699              |
| R9 ANUTRACILE BODY UNIVE+ £099              |
| R9 Black Body OnlyE++ £649 - £789           |
| R8 Black Body Only E+ / E++ £299 - £349     |
| R8 Chrome Body OnlyE+ £349                  |
| R7 Black Body Only E+ / E++ £299 - £349     |
| R7 Chrome Body Only E+ / E++ £299 - £349    |
| R6.2 Black Body OnlyE+ / E++ £449           |
| R6.2 Chrome Body OnlyE++ £449               |
| R6 Black Body OnlyE+ £289 - £349            |
| R6 Chrome Body OnlyE++ / Mint- £299 - £399  |
| R5 Black Body Only E+ / E++ £239 - £299     |
| R5 Chrome Body Only E++ £249 - £349         |
| RE Black Body OnlyE+ £179 - £219            |
| R4 Black Body Only As Seen / E++ £89 - £159 |
| R4S Black Body OnlyE+ £119                  |
| R3 MOT + Winder E+ / E++ £239 - £299        |
| R3 Black Body OnlyE+ £129 - £159            |
| SL2 Anniversary Body OnlyE+ £129 - £159     |
| SLZ ANNIVERSALY BODY UNIVE++ £649           |
| SL2 Black Body OnlyE+ £299                  |
| SL Chrome + 50mm F2 E+ £289                 |
| SL Chrome Body Only E+ / E++ £169 - £249    |
| 21-35mm F3.5-4 Asph ROME++ £1,499           |
| 21mm F4 R 3camExc / E+ £399 - £599          |
| 21mm F4 ROM E+ £599                         |
| 24mm F2.8 ROM E++ £949 - £999               |
| 28mm F2.8 PCS Shift E+ £899                 |
| 28-70mm F3.5-4.5 ROME++ £349                |
| 35mm F4 PA CurtagonE++ £399                 |
| 35-70mm F3.5 R JapanE+ £249 - £279          |
| 50mm F1.4 ROM E+ £699                       |
| 50mm F2 R 3camE++ £299                      |
| 70-210mm F4 R 3camE++ £349 - £449           |
| 75-200mm F4.5 R 3camE+ £99 - £149           |
| 80-200mm F4.5 R 3camE+ £189 - £189          |
| 80mm F1.4 R 3camE+ £169 - £1599             |
|   |
| 90mm F2.8 R 3camE+ £349                     |
| 90mm F2.8 ROME++ £499                       |
| 100mm F4 Macro R 3cam E+ £349               |
| 105-280mm F4.2 Vario ROM E+ £2,499          |
| 135mm F2.8 R 2camE++ £199                   |
| 135mm F2.8 R 3cam E+ £169 - £249            |
| 180mm F2.8 R 3camExc / E++ £299 - £499      |
| 180mm F3.4 Apo R 3cam E+ / E++ £649 - £699  |
| 180mm F4 R 3camE+ £299                      |
| 250mm F4 R 3cam                             |
| 280mm F2.8 Apo ROM E+ £1,799                |
| 400mm F2.8 FD LE+ £999                      |
| 560mm F5.6 Telyt RE++ £599                  |
| 1.4x Apo Extender R                         |
| 2x Extender R                               |
| 2X EXTENDER R                               |
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| $ \begin{array}{llllllllllllllllllllllllllllllllllll$           | £9  |
|---|-----|
| <b>Nikon AF</b><br>F6 Body Only E+ / E++ £589 - £               |     |
| F5 Anniversary Body OnlyE++ £ F5 Body + DA-30 Action FinderE+ £ |     |
| F5 Body Only As Seen / E++ £149 - £                             |     |
| F4E Body OnlyE+ £   | 249 |
| F4S Body Only E+ / E++ £179 - £                                 | 19  |
|   |     |

... E+ / E++ £59 - £99

...E++ / Mint- £69 - £12

.E++ £59 - £125

.....E++ £199

F+ £89

Zeiss 21mm F2.8 ZF.

Zeiss 85mm F1.4 ZF... Zeiss 85mm F1.4 ZF.2

TC-20EII Converter...

SB21B Ringflash

Sigma 1.4x Apo EX DG Converter
TC-20 EIII AFS Converter.....

Angle Finder R.

Rellows Unit R

Angle Finder R (14300)

Motordrive Set R8/R9

Bellows R + 100mm F4 F

| F100 Body Body Only                   | E++ £129    |
|---------------------------------------|-------------|
| F90X Body Only                        |             |
| F601 Body Only                        | Exc £19     |
| F601 Date Body Only                   |             |
| 12-24mm F4 G AFS DX ED                | E++ £389    |
| 14-24mm F2.8 G AFS ED                 |             |
| 16-85mm F3.5-5.6 G ED VR AFS DX       |             |
| 17-55mm F2.8 G AFS DX IFED E+ / Mint- | £489 - £549 |
| 18-35mm f3.5-4.5 AFD                  |             |
| 18-55mm F3.5-5,6 G AFS VR             |             |
| 18-55mm F3.5-5.6 G AFS VR E+ / E+     | + £49 - £79 |
| 18-55mm F3.5-5.6 G AFS VR II          |             |
| 18-70mm F3.5-4.5 G AFS ED DX E+ / E+  | + £79 - £89 |
| 18-105mm F3.5-4.5 G AFS ED DX VR      | E++ £129    |
| 18-200mm F3.5-5.6 G AFS DX VR         |             |
| 18-200mm F3.5-5.6 G AFS DX VRII       | E++ £349    |
| 20mm F2.8 AFD                         | E++ £349    |
| 20-35mm F2.8 AFD                      | E+ £449     |
| 24mm F3.5 ED PC-E                     | E+ £989     |
| 24-50mm F3.3-4.5 AF                   | E+ £79      |
| 24-50mm F3.3-4.5 AFN                  | E+ £99      |
| 24-85mm F2.8-4 AFD                    | E+ £269     |
| 24-120mm F3.5-5.6 ED AFD              | E+ £99      |
| 24-120mm F3.5-5.6 G AFS ED VR         | E++ £179    |
| 28mm F2.8 AFD                         |             |
| 28-85mm F3.5-4.5 AF                   | E+ £69      |
| 28-200mm F3.5-5.6 AFD                 |             |
| 28-200mm F3.5-5.6 AFG                 | As Seen £89 |
| 28-300mm F3.5-5.6 G ED AFS VR         |             |
| 35mm F1.8 G AFS DXE++ / Mint-         |             |
| 35-105mm F3.5-4.5 AFD                 |             |
| 35-135mm F3.5-4.5 AF                  | E++£79      |
| 35-135mm F3.5-4.5 AFN                 |             |
| 50mm F1.4 AFD                         |             |
| 50mm f1.8 AFD                         |             |
| 50mm F1.8 G AFS                       | E++ £119    |
| 55-200mm F4-5.6 AFS DX G VRE++ / Mint |             |
| 55-300mm F4.5-5.6 G AFS VR            |             |
| 60mm F2.8 AFD Micro                   |             |
| 70-200mm F2.8 Di LD (if) Macro        |             |
| 70-200mm F2.8 G AFS ED VR             |             |
| 70-210mm F4-5.6 AFN                   | E+ £49      |
| 70-300mm F4-5.6 AFG E+ / E+           | + £49 - £59 |
| 70-300mm F4-5.6 ED AFD                |             |
| 75-240mm F4.5-5.6 AFD                 |             |
| 80-200mm F2.8 ED AF                   | E+ £299     |
| 80-200mm F4.5-5.6 AFD                 |             |
| 85mm F1.4 AFDExc / E++                |             |
| 85mm F1.8 AFD                         | E++ £199    |
| 105mm F2.8 AFD Micro E+ / E++         | £329 - £349 |
| 105mm F2.8 AFS G VR Micro             | E++ £499    |
| 200-400mm F4 G VR AFS IFED            |             |
| E++ / Mint- £2,7                      |             |
| 200mm F2 0 C AFC FD VID II            | E CO 000    |

| 105mm F2.8 AFD Micro E+ / E++ £329 - £34      |
|---|
| 105mm F2.8 AFS G VR MicroE++ £49              |
| 200-400mm F4 G VR AFS IFED                    |
| E++ / Mint- £2,749 - £2,98                    |
| 300mm F2.8 G AFS ED VR IIE++ £3,08            |
| 600mm F4 AFS VR IF ED E+ £5,29                |
| Samyang 14mm F3.1 T ED AS IF UMCE++ £22       |
| Samyang 24mm F1.4 AE ED AS UMC Mint- £37      |
| Samyang 35mm F1.4 AE AS UMC E+ £28            |
| Schneider 90mm F4.5 PC-TS MakroE++ £1,94      |
| Sigma 12-24mm F4.5-5.6 EX DG HSME++ £34       |
| Sigma 15-30mm F3.5-4.5 EX IF E+ £18           |
| Sigma 30mm F1.4 EX DC HSM E+ / E++ £145 - £15 |
| Sigma 50mm f1.4 EX DGE++ £19                  |
| Sigma 55-200mm F4-5.6 DC HSME++ £4            |
| Sigma 70-200mm F2.8 ApoE++ £29                |
| Sigma 70-300mm F4-5.6 Apo DGAs Seen £3        |
| Sigma 150mm F2.8 Apo DG HSM MacroE++ £32      |
| Sigma 150-500mm F5-6.3 APO DG OS HSM .E++ £44 |
| Sigma 300mm F2.8 APO EX DG HSME++ £1,68       |
| Sigma 300-800mm F5.6 Apo EX DG HSM E+ £3,39   |
| Tamron 18-270mm F3.5-6.3 Di II VCE+ £15       |
| Tamron 28-75mm F2.8 XR Di E+ / E++ £189 - £21 |
| Tamron 55-200mm F4-5.6 Di II E+ £3            |
| Tamron 70-200mm F2.8 VC USD Mint- £84         |
| Tamron 70-300mm F4-5.6 DiE++ £5               |
| Tamron 90mm F2.8 SP Macro AF E+ £15           |
| Tamron 200-400mm F5.6 AF LDE++ £24            |
| Tamron 200-500mm F5-6.3 Di LD AF E+ £48       |
| Tokina 10-17mm F3.5-4.5 DX Fisheye Mint- £32  |
| Tokina 11-16mm F2.8 ATX Pro DX E+ £32         |
| Tokina 12-24mm F4 ATX PRO SD                  |
| E+ / Mint- £259 - £27                         |
| Tokina 35mm F2.8 Macro DX ATXE++ £24          |
| Tokina 80-400mm F4.5-5.6 ATXE++ £24           |
| 7eiss 15mm F2 8 7F 2 F++ \$1 78               |

| SB24 Speedlight E+ £39                           |
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| SB25 SpeedlightE++ £49                           |
| SB26 Speedlight                                  |
| SB27 SpeedlightE++ £59                           |
| SB28DX SpeedlightE++ £69                         |
| SB400 Speedlig htE++ / Mint- £69 - £75           |
| SB50DX SpeedlightE+ / E++ £59                    |
| SB600 Speedlight E+ / E++ £129 - £149            |
| SB800 Speedlight E+ / E++ £145 - £169            |
| SB900 Speedlight E+ / E++ £189 - £229            |
| SD8 Battery PackE++ £35                          |
| SU800 Wireless Commander Mint- £189              |
| Metz 54MZ4i DigitalE+ £79                        |
| Metz 58AF1 DigitalE++ £129                       |
| Metz 76 MZ5 DigitalE++ £249                      |
| Nissin Di622 Mkll FlashE++ £59                   |
| Nissin i40 FlashgunMint £125                     |
| Sigma EF430 Super FlashE+ £39                    |
| Sigma EF500 Super Flash E++ / Unused £49 - £75   |
| Sigma EF530 ST DG TTL FlashE++ £79               |
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| Pentax 67 Series                                 |
| 67II Body OnlyExc £499                           |
| 35mm F4.5 Fisheye Takumar E+ / Mint- £249 - £499 |
| 45mm F4 SMCE+ £219 - £249                        |

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| Pentax 67 Series                                 |
| 67ll Body Only Exc £499                          |
| 35mm F4.5 Fisheye Takumar E+ / Mint- £249 - £499 |
| 45mm F4 SMCE+ £219 - £249                        |
| 100mm F4 SMC Macro + 1:1 ConverterE++ £399       |
| 135mm F4 Macro E++ £199 - £299                   |
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| BG-E14 grip£139                           |  |  |  |  |
| 760D                                      |  |  |  |  |
| body£649                                  |  |  |  |  |
| body£649<br>plus 18-135 STM£899           |  |  |  |  |
| 750D                                      |  |  |  |  |
| body£599                                  |  |  |  |  |
| plus 18-55 STM£689                        |  |  |  |  |
| 700D                                      |  |  |  |  |
| body£466                                  |  |  |  |  |
| plus 18-55 STM£529                        |  |  |  |  |

#### MIFSUDS ARE CAI **EF-S NON FULL FRAME LENSES** 10-18 F4.5/5.6 IS STM... £239 18-55 F3.5/5.6 IS no box . £129 18-135 F3.5/5.6 IS STM no box £279 24 F2.8 STM £169 **EF FULL FRAME LENSES** 8-15 F4 L USM Fisheye . £949 11-24 F4 L USM . . . . . £2799 16-35 F2.8 MKII L USM . £1079 16-35 F4 L IS USM . . . . 17 TSE F4 L Shift. . . . . £794 £1579 17-40 F4 L USM... 20 F2 8 USM £389 24 F1.4 L II USM £1224 24 F2.8 IS USM . . . 24 F3.5 L TSE MKII £457 24-70 F2.8 L II USM. . . . £1447 24-105 F3.5/5.6 IS STM . . . . £399 24-105 F4 L IS USM no box £599 28 F1.8 USM. £389 28 F2.8 IS USM £409 35 F2 IS USM. £449

| NON PROFES  | SIONAL ST  | OCKISTS                                    |
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| 50 F1.2 L USM<br>50 F1.4 USM<br>50 F1.8 II  | £279<br>£1647<br>£977<br>£919<br>£489<br>£999<br>£1498 | TD MKII                                    |
| 85 F1.8 USM<br>100 F2.8 IS L USM macro<br>100 F2.8 Macro USM<br>100-400 F4.5/5.6 IS LII U<br>200 F2.8 II L USM<br>200-400 F4 IS L USM<br>300 F2.8 IS L USM II | £288<br>£699<br>.£385<br>£1998<br>£569                 | 1,5/5.6                                    |
| 400 F2.8 IS L USM II<br>400 F5.6 L USM<br>500 F4 IS L USM II  | £7697<br>£989<br>£6898<br>£8894<br>£329 A FREE B       | MKII Body +<br>m To Receive<br>3G-E16 Grip |





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| D7200                         |      |
| body                          | £938 |
| plus 18-105 VR                | 1118 |
| MBD-15 grip                   | £228 |
| D7100                         |      |
| body                          | £747 |
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| bodyplus 18-55 VR             | £625 |
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| plus 18-140 VR                | £898 |
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| bodyplus 18-55 VR             | £359 |
| plus 18-55 VR                 | £384 |
|                               |      |
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| COMPACT CAMERAS                             |  |
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| Coolpix P900 £499  DX NON FULL FRAME LENSES |  |
| DX NON FULL FRAME LENSES                    |  |
| 10.5 F2.8 G ED £549                         |  |
| 10-24 F3.5/4.5 AFS G £639                   |  |
| 16-85 F3.5/5.6 AFS VR £435                  |  |
| 18-55 F3.5/5.6 AFS VR £99                   |  |
| 18-105 F3.5/5.6 AFS G no box £179           |  |
| 18-140 F3.5/5.6 AFS VR . £397               |  |
| 18-300 F3.5/6.3 AFS VR . £599               |  |
| 35 F1.8 AFS G £169                          |  |
| 40 F2.8 AFS G £199                          |  |
| FX FULL FRAME LENSES                        |  |
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| 16-35 F4 AFS VR £829                        |  |
| 10-33 F4 AF3 VK £029                        |  |
| 18-35 F3.5/4.5 AFS G £517                   |  |
| 20 F1.8 AFS G ED £677                       |  |
| 24-70 F2.8 AFS G ED £1245                   |  |
| 24-85 F3.5/4.5 AFS VR £399                  |  |
| 24-120 F4 AFS G ED VR. £749                 |  |
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|---------|----------------------|-----|----|-----|
| 28 F1.8 | AFS                  |     | £  | 495 |
|         | F3.5/5.6             |     |    |     |
| 35 F1.8 | AFS G F              | X   | £  | 465 |
| 35 F2 A | F-D                  |     | £  | 269 |
|         | AFS G.               |     |    |     |
|         | AFS G.               |     |    |     |
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|         | F4.5/5.6             |     |    |     |
|         | F4.5/5.6 A           |     |    |     |
|         | AFS G.               |     |    |     |
|         | 8 AFS VI             |     |    |     |
|         | AFS G V              |     |    |     |
|         | E PF ED              |     |    |     |
|         | AFS 1 or             |     |    |     |
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|   |

| 10. | <u>o</u> .           | LOWEPR   | O. VANG                                  |
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|     |                      |  |  |
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| )   |                      | F4 L U£339/379   | XPan 2 + 45.                             |
|     |                      | F4/5.6 IS U L £899<br>F4/5.6 IS U £279                 | 30 F5.6 M- bo                            |
| 1   | 75-300               | F4/5.6 MKIII £89                                       | Centre filter 4                          |
| )   | 85 F1.2<br>85 F1.2   | L MKII M£1179<br>L MKI M£949                           | H2 + prism +                             |
| )   | 85 F1.8              | U M- box £239  | H2 + prism +<br>+ 80 F2.8                |
| )   | 90-300               | F4/5.6£69<br>F4.5/5.6 L IS U.£799                      | 50 F3.5 HC.<br>HM-16/32 ba               |
|     | 100-400              | F4.5/5.6 L IS U .£699                                  | HASSELBLA<br>503CXI body                 |
| ,   | 300 F2.8             | 5 L£799<br>3 IS L U MKI £2899                          | PM45 prism                               |
| 1   | 300 F4 I             | IS USM £829<br>B LII IS USM £5799                      | PME prism b                              |
| )   | 400 F2.8             | B L IS U £4799   | 45° Prism e                              |
| )   | 500 F4               | L IS U £4699<br>ender MKII £199                        | NC1 prism<br>WLF early                   |
|     | 2x exter             | nder MKII £189   | A16 black                                |
| ,   | Kenko F              | nder MKI £139<br>Pro 300 DG 2x£119                     | A12 latest ch<br>A12 late blk/           |
| 1   |                      | 2x DG conv£89<br>ext tube set DG.£99                   | 50 F2.8 FE b<br>40 F4 CF                 |
|     | Jessops              | s ext tubes £69  | 150 F4 CFI                               |
| )   | BP-50                | £20 reless kit£119                                     | Vivitar 2x co<br>Polariser - 6           |
|     | Angle fi             | nder C£99  | LEICA M/CO                               |
| ,   | SIGMA                | drive£99<br>CAF USED                                   | 21 F2.8 blk A<br>M- box                  |
|     | 10 F2.8              | DC Fisheye£349<br>F4/5.6 HSM                           | 35 F2.8 Asp :<br>M- box                  |
| ,   | Mint bo              | x£299  | 50 F1.4 silv (                           |
| )   |                      | 1/5.6 HSM box£279<br>2.8/4 DC                          | Tri Elmar 28/3<br>Zeiss 50 F2.8          |
| )   | OS HSN               | 1£269  | LEICA SLR                                |
| )   | 17-70 F2<br>18-35 F1 | 2.8/4.5 DC £149<br>1.8 DC M £499                       | 28 F2.8 PC s<br>28-70 F3.5/4.5           |
|     | 18-50 F2             | 2.8/4.5 DC OS£149                                      | 35 F2 3 cam<br>60 F2.8 inc tub           |
| ,   | 24-70 F              | 3.5/5.6 DC box£49<br>2.8 HSM £469                      | 70-200 F4 (3                             |
|     | 24-70 F2             | 2.8 EX DG mac £349                                     | 250 F4 (3 ca                             |
|     | 70-200               | EX DC £249<br>F2.8 DG OS£639                           | Bellows box<br>Angle finder<br>LIGHTMETE |
| ;   |                      | F2.8 EX<br>//£429                                      | Gossen Digi                              |
|     | 70-300               | F4/5.6   | Minolta Autor                            |
| ,   | 70-300               | ac DG£99<br>F4/5.6 DG£69                               | Minolta Auto<br>Sekonic L35              |
|     | 100-300              | ) F4 EX DG £379<br>) F4/5.6                            | MAMIYA 64:<br>645 Pro + 80               |
|     | DG OS                | box£499  | + 120 RFH +<br>645 Pro TL b              |
| )   | 135-400<br>150 F2.8  | F4.5/5.6 DG £299<br>B EX DG mac£399                    | 645 Pro 1L b                             |
|     | 2x EX D              | G conv£149<br>CAF USED                                 | 645E + 80 + 645E body                    |
|     | TAM 17               | -50 F2.8 Di  | 645 Super co                             |
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| )   | F3.5/6.3             | 3 Di£179   | 55-110 F4.5                              |
| )   |                      | -300 F4/5.6 Di £79<br>F2.8£199                         | 105-210 F4.5<br>150 F2.8 A               |
|     |                      | F2.8£199<br>0-600 VC£799<br>I FLASH USED               | 150 F3.5 N<br>210 F4 N M-                |
| ,   | ST-E2 tr             | ransmitter£89  | Ext Tube 1, 2                            |
|     | MR14EX               | X£299<br>£69   | Teleplus 2x o                            |
| )   | 380 EX               | £69  | Vivitar 2x co<br>FE401 AE pr             |
| )   | 430EX I<br>430EZ r   | 1£169<br>non digital£39                                | AE prism 64:<br>Plain prism (6           |
|     | 580 EXI              | l box£279  | WLF 645N/1                               |
| )   | CANON                | oox£239<br>I <b>MF FD USED</b>                         | Polariod Bac<br>Polaroid bac             |
| )   | A1 hads              | dy box£79<br>/£79                                      | 120 Insert<br>HA401 120 F                |
| )   | FX body              | FD. £49 FD. £49 FD. £49 FD. £49 FD. £99                | 120 Back                                 |
| )   | 24 F2.8<br>28 F2.8   | FD£79<br>FD£49   | Winder<br>645 winder \                   |
| ,   | 50 F1.4              | FD£99  | 645 winder V<br>MAMIYA TL<br>C330 S B/O  |
| )   | 135 F3.              | F4£69<br>5 BL£39                                       | C330 S B/O                               |
| )   | 200 F2.              | 8 box£239<br>tender£69                                 | C330 F Body<br>55 F4.5                   |
| )   | <b>TOK 60</b>        | -300 F4/5.6 £69  | 65 F3.5 box                              |
| )   | WLF fits<br>Motor d  | s F1 early £79<br>Irive MA £49                         | 65 F3.5 servi<br>80 F2.8 late            |
| )   | Winder               | A£19   | 180 F4.5                                 |
| )   |                      | nder B£49<br>£L + slide dup£89                         | 250 f4.5 late<br>250 f4.5 early          |
| )   |                      | oower booster. £69<br>X SLR USED                       | Paramender<br>MAMIYA 7 F                 |
| ,   | 28-70 F3             | .5/4.5 MM M£349  | 50 F4.5 L + \                            |
| )   | FUJI DI              | AE M£199<br><b>GITAL USED</b>                          | 150 F4.5 M-<br>210 F8 + VF               |
| )   | X-Pro 1              | body M- box .£449                                      | Panoramic k                              |
| )   | 16-50 F              | body M- box .£449<br>body box£399<br>3.5/5.6 XC M-£199 | MAMIYA RE<br>Pro SD + 12                 |
| )   | 18 F2 N              | 1- box£269<br>2.8/4£299                                | + RFH + WL<br>Pro SD com                 |
| )   | 23 F1.4              | R M- box £499  | Pro S body :                             |
| )   | 50-200               | XF£249<br>F3.5/4.8 box.£379                            | Pro S body s<br>Prism early              |
| )   | 60 F2.4              | XF £299<br>box £279<br>box £179                        | WLF                                      |
| )   | X20 blk              | box£279  | 120 645V ba<br>90 F3.5 KL                |
| 1   | HS10                 | ED FORMAT USED   | 127 F3.5 KL<br>180 F4.5 C                |
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| Centre filter 49mm £149<br>HASSELBLAD 645 USED   | 5<br>6<br>9<br>1<br>1<br>1<br>1<br>1<br>1<br>1<br>1   |
| H2 + prism + mag<br>+ 80 F2 8 \$1799   | 1   |
| 50 F3.5 HC£1199<br>HM-16/32 back£199<br>HASSELBLAD 6x6 USED  | 1   |
| HASSELBLAD 6x6 USED  | 1   |
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| PME prism box£149<br>45° Prism late£149  |   |
| 45° Prism early£69   | 5   |
| WLF early£49   | 3   |
| A12 latest chr £179  | 3   |
| 50 F2.8 FE box£129   | 3   |
| 40 F4 CF £899<br>150 F4 CFI £449/499<br>Vivitar 2x conv £69<br>Polariser - 60mm £79  | 1   |
| Vivitar 2x conv  | 1   |
| LEICA M/COMPACT USED 21 F2.8 blk ASP   | 1   |
| M- box£1599<br>35 F2.8 Asp silv  | 5<br>5<br>7<br>F  |
| M- box£1499<br>50 F1.4 silv 6 bit£1799   | F   |
| 50 F1.4 silv 6 bit £1799<br>Tri Elmar 28/35/50 £2199   | [   |
| Tri Elmar 28/35/50 £2199<br>Zeiss 50 F2.8 ZM £599  | -   |
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| 35 F2 3 cam£699  | 3   |
| 60 F2.8 inc tube (3cam)£499<br>70-200 F4 (3 cam) £249  | 2   |
| 250 F4 (3 cam) £399  | 2   |
| Bellows box£89<br>Angle finder R£149<br><b>LIGHTMETERS USED</b>  | 2   |
| Gossen Digipro F £179<br>Minolta Autometer IVF £149  | 3   |
| Minolta Autometer III., £49  | 3   |
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| 645 Pro + 80 F2.8 N<br>+ 120 RFH + prism £299  | 5<br>2<br>2<br>2<br>2<br>2<br>2<br>2<br>3<br>3<br>3<br>5<br>5<br>7<br>7<br>7<br>8<br>8<br>7<br>8<br>7<br>8<br>7<br>8<br>7<br>8<br>7<br>8<br>7<br>8<br>7 |
| + 120 RFH + prism 2299 645 Pro TL body   | 1   |
| 645E + 80 + winder £199  | 4   |
| 645 Super comp£179   | F   |
| 50 F4 shift£399  | 11 11 11 11 11 11 11 11 11 11 11 11 11  |
| 55-110 F4.5 box £299<br>105-210 F4.5 ULD C £179  | 1   |
| 150 F2.8 A£249<br>150 F3.5 N£79  | 1   |
| 210 F4 N M£79  | 5   |
| Teleplus 2x converter . £49  | 7   |
| FE401 AE prism box £179  | 2   |
| AE prism 645 Super £99<br>Plain prism (645 Super). £39   | ,   |
| WLF 645N/1000S/J £49<br>Polariod Back HP401. £29   |   |
| Polaroid back £29<br>120 Insert £20  | 7   |
| HA401 120 RFH Box £49  | 1   |
| 120 Back   | e   |
| Winder   | 8 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1   |
| C330 S B/O + WLF £139<br>C330 S B/O + WLF £199   | 1   |
| 55 F4 5 \$199  | 1   |
| 65 F3.5 box late £199  | 1   |
| 65 F3.5 serviced £149<br>80 F2.8 late serviced £139  | ŀ   |
| 80 F2.5 late serviced £139 180 F4.5. 149 250 f4.5 late serviced£249 250 f4.5 early serviced£249 270 f4.5 early serviced£249 280 F4.5 early serviced£279 280 F4.5 L + VF. £699 210 F8 + VF box M- £499 210 F8 + VF box M- £499 210 F8 + VF box M- £499        | 1   |
| 250 f4.5 early serviced£179<br>Paramender£49   | 1   |
| MAMIYA 7 RF 6x7 USED<br>50 F4 5 L + VF \$699   | 1   |
| 150 F4.5 M£399   | 1   |
|  | [   |
| MAMIYA RB 6x7 USED<br>Pro SD + 127 KL  | ]   |
| + RFH + WLF £549   | [   |
| Pro S body scruffy \$99  | ]   |
| Prism early£69   | [   |
| 120 645V back £99  | ]   |
| Prism early  | ]   |
| 180 F4.5 C£99  | [   |

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| Ext tube 2   |   |
| RZ Pro body£149  |   |
| 50 F4.5 W£199/299  |   |
| 90 F3.5 W M- box £299  |   |
| 90 F3.5 W M- box £299<br>127 F3.5 box £299<br>180 F4.5 W box £199  |   |
| No 2 ext tube  |   |
| WLF  |   |
| AE prism early   |   |
| Sony RX100 £249  |   |
| Sony A700 body £679  |   |
| Sony A300 body £149  |   |
| Sony A200 body £139<br>Sony A100 body£89   |   |
| Sony A100 body£89<br>Sony VGB30AM£79<br>Sony VGC70AM£139   |   |
| Sonv HVLF56AM flash £229   |   |
| SONY NEX USED<br>NEX7 body M- box £379   |   |
| NEX 6 hody £249  |   |
| NEX 5 + 16   |   |
| 55-210 F4.5/6.3 OSS £129   |   |
| SIGMA 30 F2.8 EX DN £99<br>TAM 18-200  |   |
| F3.5/6.3 Dilll VC £199<br>MINOLTA/SONY AF USED<br>Dynax 700Si + VC700 £69  |   |
| Dynax 700Si + VC700 £69  |   |
| 700Si body£49  |   |
| 700Si body   |   |
| 505Si Super£25   |   |
| 20-35 F3.5/4.5 M- box£249  |   |
| 505Si Super  |   |
| 28 F2.8 £99<br>28-85 F3.5/4.5 £129<br>35-70 F4 £39<br>35-70 F3.5/4.5 £25   |   |
| 35-70 F4£129   |   |
| 35-70 F3.5/4.5£25  |   |
| 35-80 f4/5.6£25<br>35-105 F3.5/4.5£99  |   |
| 50 F1.7£79<br>50 F2.8 macro£179  |   |
| 70-210 F4£99   |   |
| 75-300 F4.5/5.6£79<br>85 F1.4 G box£599  |   |
| 100-300 F4.5/5.6   |   |
| APO D  |   |
| SONY LENSES USED   |   |
| 16-105 F3.5/5.6 DT M- £319<br>18-55 F3.5/5.6 SAM£39  |   |
| 18-70 F3.5/5.6 DT£199<br>18-200 F3.5/6.3 DT£199<br>24-70 F2.8 ZE SSM .£1099<br>50 F1.8 DT£79<br>70-200 F2.8 G box£1199 |   |
| 18-200 F3.5/6.3 DT£199<br>24-70 F2 8 ZF SSM £1099  |   |
| 50 F1.8 DT£79  |   |
|  |   |
| <b>SIGMA MIN/SONY AF USED</b> 28-135 F3.8/5.6£79   |   |
| 50 F1.4 £149<br>50 F2.8 EX DG mac £149   |   |
| 50 F2.8 EX DG mac £149<br>55-200 F4/5.6£69   |   |
| 70 F2.8 DG Mac £199<br>70-300 F4/5.6 DG OS £189  |   |
| 70-300 F4/5.6 DG OS £189<br>80-400 F4/5.6£59   |   |
| 80-400 F4/5.6£59<br>150-500 F5/6.3 DG 0S£479   |   |
| 170-500 F5/6.3£379<br>600 F8£299   |   |
| 600 F8   |   |
| TAM 18-250 F3.5/6.3 Dili £179  |   |
| TAM 60 F2.8 mac £239<br>TAM 70-300 F4/5 6 Di £89   |   |
| TAM 70-300 F4/5.6 Di £89<br>TAM 150-600 VC£799   |   |
| Teleplus 1.4x conv £69 Teleplus 2x conv £79  |   |
| Kenko 1 4x Pro 30006 17149   |   |
| Min 3600HSD£49   |   |
| Min 5200i£29<br>Min 5400HS £69   |   |
| VC600 (600Si)  |   |
| NIKON DIGITAL AF USED  |   |
| D4s body box£3799  |   |
| D3X body box £1999   |   |
| D3 body box£1299   |   |
| D800 body box£1399   |   |
| D610 body M£899  |   |
| D600 body box £749   |   |
| D300 body box£399/499  |   |
| D4s body box   |   |
| D7000 body box £369  |   |
| D5100 body£249   |   |

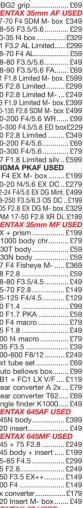
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| d to buy second  | hand         |
|  |              |
| D3100 body   |              |
| D90 body<br>MBD-11   | 2133         |
| MBD-14 M- box!   | 2169         |
| MBD-80   | £49          |
| MBD-200  | £39          |
| Coolpix P500 box   | £69          |
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| F5 body  | £349         |
| F4S body   | £199         |
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| F100 body<br>F90x body<br>F801 body£2  | £149         |
| F90x body  | £79          |
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| 12-24 F4 DX  | £499<br>£400 |
| 14-24 F2.8 M- box£   | 1000         |
| 16 F2 8 AFD  | 033<br>0470  |
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| 18-105 F3.5/5.6 AFS VR<br>18-135 F3.5/5.6 AFS VR<br>18-200 F3.5/5.6 AFS VRII | ٤149         |
| 18-135 F3.5/5.6 AFS  | £149         |
| 18-200 F3.5/5.6 AFS VRII   | £379         |
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| 24 F2.8 AFD<br>24-50 f3.5/4.5 AF   | £299         |
| 24-50 f3.5/4.5 AF  | £129         |
| 24-120 13.3/3.0 VH   | 1299         |
| 28-80 F3.5/5.6 AF G  | £49.         |
| 28-300 F3.5/5.6  | 05           |
| AFS VR<br>35 F1.8 AFS DX M- box  | £549         |
| 35 F1.8 AFS DX M- box  | 129          |
| 35 F2 AFD box  | 1189         |
| 35 F2 AF<br>35-80 F4/5.6 AFD   | 2149         |
| 40 F2.8 AFS DX M   | C1/10        |
| 50 F1.4 AFS G  | 6000         |
| 50 F1.4 AF3 G  | £223         |
| 50 F1.4 AFD<br>50 F1.8 AFS G box   | £173         |
| 50 F1 8 AFD box  | ዮ79          |
| 50 F1.8 AF<br>55-200 F4/5.6 AFS VR.<br>55-300 F4.5/5.6                       | £69          |
| 55-200 F4/5.6 AFS VR   | £99          |
| 55-300 F4.5/5.6  |              |
| AFS VR DX  | £199         |
| 60 F2.8 AFS M- box   | £299         |
| 60 F2.8 AFD  | ٤199         |
| AFS VR DX  | 1249         |
| 70-200 F2.8 VRII   | £799         |
| 70-200 F2.8 AFS VRI  | 2799         |
| 70-200 F4 AFS VR!  | £799         |
| 70-300 F4.5/5.6  | 2000         |
| AFS VR   | 299          |
| 90 200 E2 9 AES have   | . 1.99       |
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| 80-400 F4.5/5.6 VR!  | 2500         |
| 85 F1.4 AFD  | 2679         |
| 105 F2 DC box 1  | 649          |
| 105 F2.8 VR M  | 6499         |
| 105 F2.8 VR  | 2399         |
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| 105 F2.8 VR M  | 2899         |
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| 500 F4 AFS VR £4   | 4999         |
| TC17EII box  | £249         |
| TC20EIII box   | 2339         |
| Kenke MC7  | 060          |
| TC20E box<br>Kenko MC7<br>SIGMA NAF USED                                     | . 109        |
| 10-20 F4/5.6 HSM   |              |
| Mint box   | £299         |
| 15-30 F3.5/4.5 EX DG   | £199         |
| 18-125 F3.5/6.3  |              |
| HSM DC OS  | £149         |
| 18-200 F3.5/6.3  |              |
| DC box   | £139         |
| 24-70 F2.8 EX  | £249         |
| 30 F1.4 EX DC  | 139          |
| 50 F1.4 DG Mint<br>50 F2.8 EX DG   | £239         |
| 50 F2.8 EX DG<br>70-300 F4/5.6 mac DG.                                       | £139         |
| 80-400 F4/5.6 APO DG   |              |
| 105 F2 8 FX  | 2230         |
| 105 F2.8 EX  | 2499         |
| 170-500 F5/6.3 DG  | £349         |
| 170-500 F5/6.3 DG<br>300 F2.8 EX DGΣ   | 1349         |
| 1.4x EX DG M   | £139         |
| 1.4x EX conv   | £99          |
| 2x EX DG conv  | £159         |
| TAMRON NAF USED  | 0400         |
| 17-50 F2.8 XR Di   |              |
| 18-200 F3.5/6.3 XR Di  | 139          |
| 18-250 F3.5/6.3 Dill box<br>18-270 F3.5/6.3 PZD                              |              |
| 18-270 F3.5/6.3 PZD<br>24-135 F3.5/5.6 box                                   | 6110         |
| 90 F2.8 Di box £249  |              |
| 90 F2.8  | £199         |
| 90 F2.8<br>150-600 F5/6.3 Di VC !  | 2779         |
| TOK 11-16 F2.8 ATX Pro   | £349         |
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| TOK 80-400 F4.5/5.6 ATX .  | £249         |
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| SB-25  | £49          |
| SB-80DX  | £79          |
| SB-800   | £179         |
| SB-900   | 1209         |

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| SB-910<br>SB-R200 box  | £279         |
| SB-R200 box<br>SD-8 box  | £149         |
| SD-8 box<br>SD-8A batt pack<br>DR-6 angle finder<br>DR-3 angle finder<br>MB-21 (fits F4)<br>MB-23 (fits F4)<br>MB-32 (fits F6)<br>MC-30 remote<br>MF-23 (date back F4)<br>MKON MF USED<br>F2 + DP-1 blk  | £79          |
| DR-6 angle finder  | £149         |
| DR-3 angle finder<br>MR-21 (fite E/I)  | £69          |
| MB-23 (fits F4)  | £79          |
| MB-40 (fits F6)  | £99          |
| MC-30 remote<br>MF-23 (date back F4)   | £39<br>£39   |
| NIKON MF USED  |              |
| F2 + DP-1 blk  | £199         |
|  |              |
| FE-2 body blk  | £249         |
| FE-2 body chr  | £179         |
| FM2n body blk£199  | 9/299        |
| FM body  | .£79         |
| FG body  | £49<br>      |
| EM body  | . £29        |
| 20 F3.5 Al   | £149         |
| 24 F2 AIS<br>28 F2 8 AIS   | £339<br>£139 |
| 28 F3.5 Al   | . £99        |
| 35 F2.8 PC   | £199         |
| 35-105 F3.5/4.5 AIS  | £119         |
| 43-86 F3.5 Al  | . £49        |
| 50 F1.4 AIS<br>50 F1 8 AIS   | £199         |
| 50 F1.8 AIS pancake  | £139         |
| 50 F1.8 E  | . £59        |
| 55 F2.8 AIS<br>55 F3 5 AI  | £149<br>£89  |
| 80-200 F4.5 Al   | . £99        |
| 105 F1.8 AIS scruffy.  | £199         |
| F3 body FE-2 body blk. FE-2 body blk. FE-2 body blk. FE-2 body chr FM2n body blk. c198 FM body FG body FG body FG body FG SA III FG BA I | £119<br>£149 |
| 135 F2.8 E<br>180 F2.8 AIS ED<br>180 F2.8 AIS ED   | . £99        |
| 180 F2.8 AIS ED  | £399         |
| scruffv  | £199         |
| scruffy  | £149         |
| 200 F4 AI<br>300 F4 5 AIS  | £99<br>£210  |
| TC14A  | £129         |
| TC200  | .£49         |
| DE-3 fits f3 box<br>SC-17 TTL lead   | £129<br>£25  |
| SC-29 TTL lead   | . £39        |
| 300 F4.5 AIS. TC14A. TC200. DE-3 fits f3 box SC-17 TTL lead SC-29 TTL lead SC-29 TTL lead DW-4 6x mag lind fit F3. PK-13 ext tube. PK-12 ext tube DLYMPUS DIGITAL L E300 body. T1-22 F2.8/3.5 M- T1-22 F2.8/3.5 M- T1-42 F3.5/5.6. T1-45 F3.5/5.6. T1-45 F3.8/5.6. SC-200 F2.8/3.5 ED. TC-300 F4/5.6 box E1-50 flash. DCYMPUS PEN USE OND E-M5 body box. PRO E-M1 + 14-42 M- Pen E-PM1 body  | £99          |
| PK-13 ext tube<br>PK-12 ext tube   | £29          |
| OLYMPUS DIGITAL U  | ISED         |
| E300 body<br>11-22 E2 8/3 5 M-   | £69          |
| 14-42 F3.5/5.6   | . £49        |
| 14-45 F3.5/5.6   | . £99        |
| 14-50 F3.8/5.6<br>35 F3 5  | £199<br>£99  |
| 40-150 F4/5.6  | . £49        |
| 50-200 F2.8/3.5 ED   | £379         |
| 25mm ext tube  | £239<br>£79  |
| FL-50 flash  | £199         |
| OLYMPUS PEN USE  | 6300<br>D    |
| Pen E-PM1 + 14-42 M-   | £149         |
| Pen E-PM1 body   | . £99        |
| 17 F2.8<br>45 F1.8   | የ149         |
| Pen VF2<br>MM3 adapter<br>OLYMPUS MF OM U  | £129         |
| MM3 adapter  | £99          |
| OM-2SP body£99   | 9/149        |
| OM-2n body chr M   | £219         |
| OM-2n body chrome.<br>OM-2n body black   | £169         |
| OM-2 chr bodv  | £129         |
| OM-1N hady chr   | ዮ129         |
| OM-1 body chrome OM-4 Ti body champ  | £129<br>£249 |
| OM-4 Ti body champ<br>OM-4 Ti body blk   | £249         |
| OM-4 Friday bik<br>OM-4 body blk<br>OM-40P body chrome   | £139         |
| OM-40P body<br>OM-10 body chrome   | £49<br>£49   |
| 24 F2.8  | £169         |
| 28 F2.8  | £49          |
| 28-48 F4   | £99          |
| OM-10 body chrome<br>24 F2.8   | . £79        |
| 35-70 F4   | £79<br>      |
| 50 F1.4  | £99          |
| 50 F1.4<br>50 F1.8   | £29          |
| 50 F3.5 macro<br>135 F2.8  | £89<br>£99   |
| 180 F2.8   | £299         |
| 300 F4.5 box   | £199         |
| F280 flash<br>T32 flash  | £29          |
| Man ext tube 7<br>man ext tube14   | £15          |
| man ext tube14<br>Man ext tube 25  | £15          |
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| 910£279  | rranty on most seco  |
| R200 box£2/9   | Auto ext tube 14£29<br>Auto ext tube 25£29                 |
| 3 box£49   | PANASONIC DIGITAL USED LX3 box£119                         |
| BA batt pack£79<br>6 angle finder£149                        | GH2 body£199   |
| 3 angle finder£69<br>21 (fits F4)£99                         | G3 body blk£129  |
| 23 (fits F4)£79  | GX1 body sil/blk box £149<br>GF1 body blk box £79          |
| 40 (fits F6)£99  | GF2 body£69  |
| 30 remote£39<br>23 (date back F4)£79                         | 14 F2.5£139<br>14-42 F3.5/5.6 PZ blk .£199                 |
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| - DP-1 blk£199<br>P body£199                                 | 14-45 F3.5/5.6£149<br>14-140 F4/5.8£299                    |
| ody£149  | 20 F1.7 MKII M- box £229                                   |
| 2 body blk£249   | 25 F1.4 Mint box £349                                      |
| 2 body chr£179   | 45-150 F4/5.6£169<br>45-200 F4/5.6 box£199                 |
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| body£79<br>body£49   | FZ200£199<br>PENTAX DIGITAL AF USED                        |
| 0 body£49  | K20D body£149<br>K10D body£99                              |
| body£29  | K10D body £99<br>DBG2 grip £69                             |
| 3.5 Al£149<br>2 AlS£339                                      | <b>PENTAX 35mm AF USED</b> 17-70 F4 SDM M- box £349        |
| 2.8 AIS£139  | 18-55 F3.5/5.6£29  |
| 3.5 Al£99  | 20-35 f4 box£329   |
| 2.8 PC£199<br>70 F3.3/4.5 AIS£99                             | 21 F3.2 AL Limited£299<br>28-70 F4 AL£59                   |
| 05 E3 5/4 5 AIS \$110  | 28-80 F3.5/5.6£49  |
| 36 F3.5 Al£49  | 28-90 F3.5/5.6 FA £69                                      |
| 66 F3.5 Al   | 31 F1.8 Limited M- box. £599<br>35 F2.8 Limited £299       |
| 1.8 AIS pancake £139<br>1.8 E                                | 40 F2.8 Limited M £249                                     |
| 2.8 AIS£59   | 43 F1.9 Limited M- box.£399<br>50-135 F2.8 SDM M- box £499 |
| 3.5 Al£89  | 50-200 F4/5.6 WR £99                                       |
| 200 F4.5 Al£99<br>F1.8 AIS scruffy.£199                      | 55-300 F4.5/5.8 ED box£229<br>70 F2.8 Limited £349         |
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| F2.8 AIS£149   | 70-300 F4/5.6£79   |
| F2.8 E£99<br>F2.8 AIS ED£399                                 | 77 F1.8 Limited silv £599 SIGMA PKAF USED                  |
| F2.8 AIS ED  | 8 F4 EX M- box £199  |
| ffy£199<br>F4 AIS£149  | 10-20 f4/5.6 EX DC £279<br>12-24 F4/5.6 EX DG Mint. £499   |
| F4 Al£99   | 18-250 F3.5/6.3 OS DC £199                                 |
| F4.5 AIS£219   | 105 F2.8 EX DG M- box.£329                                 |
| 4A£129<br>00£49  | TAM 17-50 F2.8 XR Di£199<br><b>PENTAX 35mm MF USED</b>     |
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| 17 TTL lead £25<br>29 TTL lead £39                           | K1000 body chr£79<br>P30T body£59                          |
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| 0 body£69<br>22 F2.8/3.5 M£469                               | 35-70 F2.8£149   |
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| ½ F3.5/5.6£49<br>I5 F3.5/5.6£99                              | 50 F1.4  |
| O E3 8/5 6 F199  | 50 F4 macro £79<br>55 F1.8 £49                             |
| 3.5  | 100 f4 macro£79  |
| 200 F2.8/3.5 ED £379   | 135 F3.5£39<br>400-600 F8/12£249                           |
| 300 F4/5.6 box £239<br>im ext tube £79                       | Ext tube set   |
| 50 flash£199   | Auto bellows box £99                                       |
| MPUS PEN USED<br>E-M5 body box £399                          | FB1 + FC1 LX V/F £119<br>Rear converter A 2x £79           |
| E-PM1 + 14-42 M- £149  | Rear converter T62 £69                                     |
| E-PM1 body £99   | Angle finder K1000 £49                                     |
| 2.8£129<br>1.8£149   | <b>PENTAX 645AF USED</b> 645N body£399                     |
| VF2£129  | 120 insert£49  |
| 3 adapter£99   | <b>PENTAX 645MF USED</b> 645 + 75 F2.8£249                 |
| 2SP body£99/149  | 645 body + insert £199                                     |
| 2n body chr M£219<br>2n body chrome.£169                     | 45-85 F4.5£299   |
| 2n body black£149  | 55 F2.8£249<br>150 F3.5 EX++£149                           |
| 2 chr body£129   | 200 F4£149   |
| 1N body chr£129<br>1 body chrome£129<br>4 Ti body champ £249 | 2x converter£179<br>120 Insert M- box£49                   |
| 4 Ti body champ £249   | PENTAX 67 USED   |
| 4 Ti body blk£249  | 67 MU + prism + 105 £499                                   |
| 4 body blk£139<br>40P body£49                                | 45 F4  |
| -10 body chrome £49  | 200 F4 latest£169  |
| 2.8£169<br>2.8£49  | 200 F4 early£99<br>300 F4 early scruffy £99                |
| 3.5£34   | Pentax rear conv 1.4x £249                                 |
| 18 F4£99<br>70 F3.5/4.5£79                                   | 2x rear converter £179                                     |
| '0 F4£79   | Auto ext tubes £49<br>Vivitar 2x conv £49                  |
| 05 F3.5/4.5£79   | ROLLEI USED  |
| 1.4£99<br>1.8£29   | F2.8 Expression £2499<br>STUDIO LIGHTING USED              |
| 3.5 macro£89   | Bowens Esprit GM500  |
| F2.8£99  | twin head kit£449  |
| F2.8£299<br>F4.5 box£199                                     | Interfit Stellar 600<br>three head kit£349                 |
| 0 flash£49   | Kenro Smart Light 300                                      |
| flash£29<br>ext tube 7£15                                    | twin head kit£249  MORE ON WEBSITE                         |
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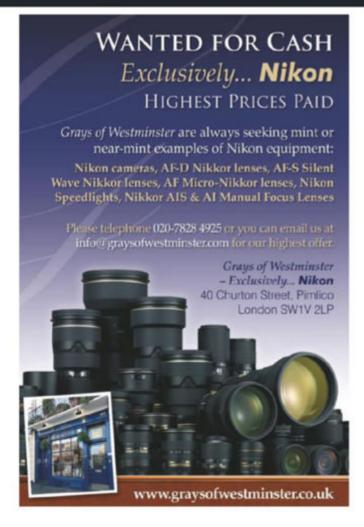
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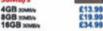
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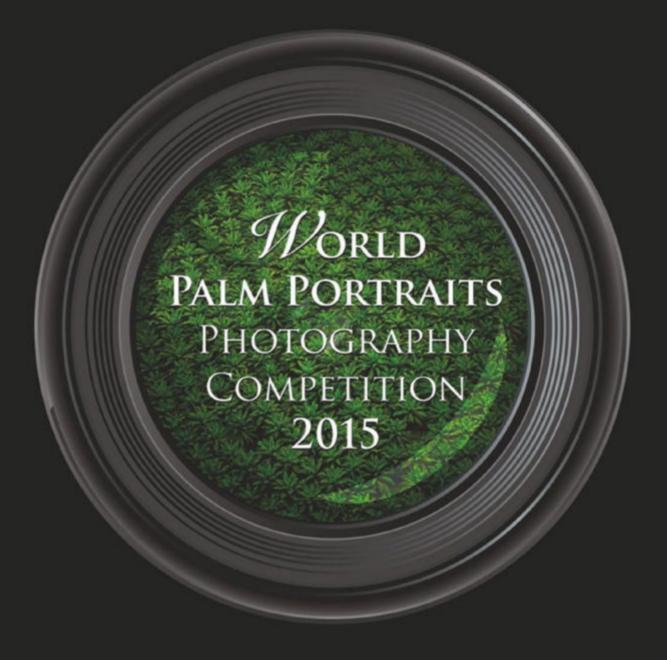
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# Final Analysis

**Roger Hicks considers...** 'Mig-21, 126th Fighter Aviation Regiment, Mongolia', 2008, by Eric Lusito

hotography defies time. The blink of the shutter freezes the subject for ever. But every blink has its own history and its own proper place. This was once a state-ofthe-art fighter - imagine how it would have been photographed when it was first deployed. Then it was superseded as a weapon and set on a pedestal as a symbol of power and pride. Imagine a photograph of the inauguration of this monument: bands playing, smart salutes. Next, the power and pride were brought low. By the time Eric Lusito took this picture, both the aeroplane and the base from which it flew were crumbling in a desert in Mongolia. What remains today? What will remain in 100 years?

We see the past, and we imagine futures. Cracked and crumbling monuments, doors with peeling and flaking paint, boats that will never sail again, rusting cars - people love to photograph them all. But they (we) also photograph spring flowers, children playing, new buildings against timeless sunsets. We kick eternity in the teeth. Creating a body of work does not preclude shooting whatever catches our eye, but it does result from being drawn again and again to similar subject matter, whatever else we shoot. It is recursive: the photographer takes the pictures, and the pictures influence the photographer.

Lusito's book After the Wall: Traces of the Soviet Empire (from which this image is taken) is well worth looking for. Visit www.ericlusito.com for more pictures from it. The book began almost as a series of snapshots, taken with quite



#### 'This was once a state-of-the art jet fighter – imagine how it would have been photographed when it was first deployed'

basic cameras, of something he found fascinating. Then, as he kept building his contacts, learning more about his subject and refining his vision still further, he started using fancier cameras. The logistics of travel and access far outweighed the logistics of photography, as he visited Mongolia, Germany, Russia, the Baltic States, Poland, the Czech Republic and Kazakhstan. It's like the old news photographer's credo, 'A fiftieth at f/8 and be there.' The reportage style makes us feel as if we too are there, and yet it is

reportage with an artist's eye.

As well as his pictures of the exteriors and interiors of military bases, including decaying barracks, lecture halls, canteens and briefing rooms, there is a third strand to the book – ephemera left behind by the departed military, from badges and posters to 'found' photographs.

Although we see these ephemera in exactly the same way we see the buildings, as photographic representations on the page, we (or I at least) find them easier to imagine.

I am unlikely ever to visit the sites in the book, but the ephemera are a strange virtual museum. I can imagine holding them in my hand, or seeing them in a glass case, which somehow makes them more real.

All three strands reflect the ways in which the Soviet Empire attempted to promulgate its ideology; sometimes succeeded and ultimately failed, as all empires fail. I bought the book at Arles 2011 and Eric signed it: 'For Roger and Frances, this book before all disappears'. Or as Shelley put it, 'My name is Ozymandias, King of Kings: Look on my works, ye Mighty, and despair!'

Roger Hicks has been writing about photography since 1981 and has published more than three dozen books on the subject, many in partnership with his wife Frances Schultz (visit his website at www.rogerandfrances.com). Every week in this column Roger deconstructs a classic or contemporary photograph. Next week he considers an image by Frank Beken

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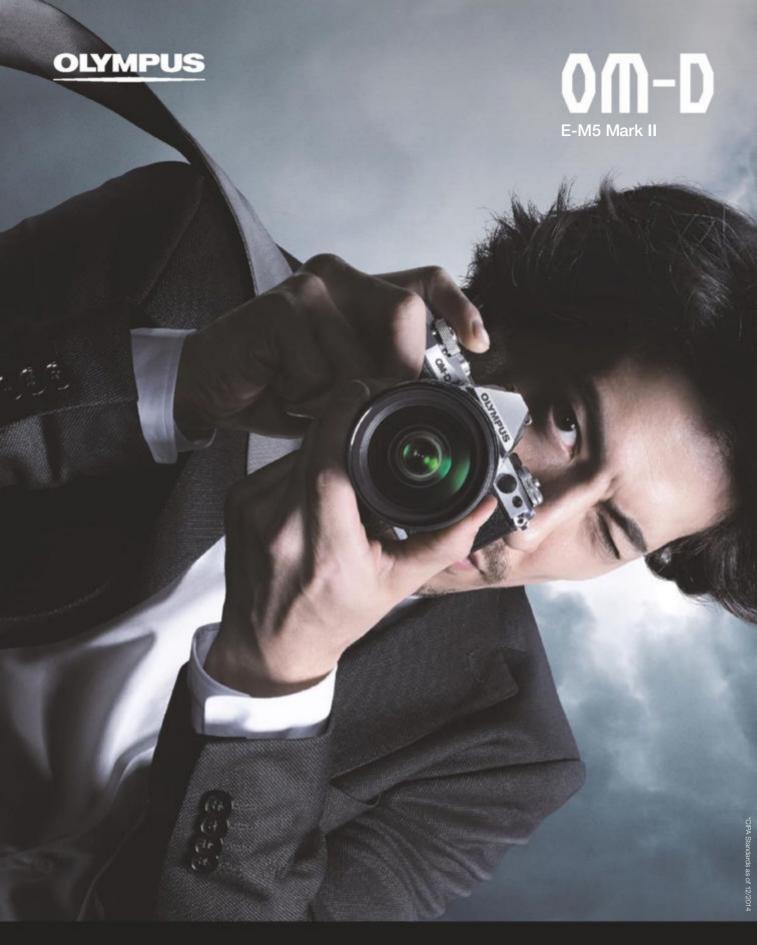
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|-----------|------------|----------|-----------|
| 49mm      | £16.75     | 46mm     | £20.00    |
| 52mm      | £17.00     | 49mm     | £21.00    |
| 55mm      | £17.00     | 52mm     | £21.50    |
| 58mm      | £17.00     | 55mm     | £23.00    |
| 62mm      | £17.50     | 58mm     | £24.50    |
| 67mm      | £18.00     | 62mm     | £26.00    |
| 72mm      | £19.00     | 67mm     | £27.00    |
| 77mm      | £21.00     | 72mm     | £28.00    |
| 82mm      | £26.00     | 77mm     | £30.00    |
| 86mm      | £33.50     | 82mm     | £35.00    |
| Sizes: 25 | to 86mm    | SRB's ND | 1000 wins |
|           |            |          |           |



| Infra Re | ed Filter |
|----------|-----------|
| F0       | 040.05    |

| nfra Re | d Filters | UV   |
|---------|-----------|------|
| 52mm    | £19.95    | 52mm |
| 55mm    | £20.95    | 55mm |
| 58mm    | £20.95    | 58mm |
| 62mm    | £21.95    | 62mm |
| 67mm    | £22.95    | 67mm |
| 72mm    | £24.95    | 72mm |
| 77mm    | £29.95    | 77mm |
| 82mm    | £39.95    | 82mm |
| 0. 001  | 105       | ~ .  |

#### Filters

| 52mm               | £12.95 |  |
|--------------------|--------|--|
| 55mm               | £12.95 |  |
| 58mm               | £13.95 |  |
| 62mm               | £13.95 |  |
| 67mm               | £14.95 |  |
| 72mm               | £15.95 |  |
| 77mm               | £17.95 |  |
| 82mm               | £19.95 |  |
| Sizes: 25 to 105mm |        |  |

#### ND Filters

Full ND, Hard ND and Soft ND are available in: 0.3, 0.6, 0.9, and 1.2

| Full ND      | Filters | ND Grad      | l Filters          |  |
|--------------|---------|--------------|--------------------|--|
| 46mm         | £17.00  | 46mm         | £16.50             |  |
| 49mm         | £17.00  | 49mm         | £17.00             |  |
| 52mm         | £18.00  | 52mm         | £18.00             |  |
| 55mm         | £19.00  | 55mm         | £19.00             |  |
| 58mm         | £20.00  | 58mm         | £19.50             |  |
| 62mm         | £21.00  | 62mm         | £20.00             |  |
| 67mm         | £23.00  | 67mm         | £21.00             |  |
| 72mm         | £26.00  | 72mm         | £21.50             |  |
| 77mm         | £28.00  | 77mm         | £22.50             |  |
| 82mm         | £31.00  | 82mm         | £24.50             |  |
| Sizes: 27 to | 0.82mm  | Sizes: 405 t | Sizes: 405 to 82mm |  |

ND & ND Grad Filters listed in AP's Top 0 Landscape Accessories Scored a Max 5 stars in the Digital Camera ND group test, winning the Gold & Value awards



#### Variable ND Faders

| 46mm | £26.00 |   |
|------|--------|---|
| 49mm | £27.00 |   |
| 52mm | £27.50 |   |
| 55mm | £29.50 |   |
| 58mm | £31.00 |   |
| 62mm | £32.00 |   |
| 67mm | £35.00 |   |
| 72mm | £36.00 | ı |
| 77mm | £39.00 |   |
|      |        |   |

| Awarded four     |
|------------------|
| Stars from       |
| Amateur          |
| Photographer for |
| Quality & Value  |
|                  |
|                  |

### Close Up Lenses

| 52mm<br>55mm<br>58mm<br>62mm<br>67mm<br>72mm<br>77mm | £17.00<br>£18.00<br>£19.00<br>£20.00<br>£21.50<br>£23.00<br>£24.50 |  |
|--|--|--|

Set contains 4 lenses Photoplus Best on Test 90% rating

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### Circular Filters | Square Filters

### 0.3 ND Glass Pro £29.95 0.6 ND Glass Pro £29.95 0.9 ND Glass Pro £29.95 Awarded 5 stars from for Build & Image Quality, and Value for Mone





| Pro Filter Kits       |
|-----------------------|
| A Size Starter £34.95 |
| A Size Filter £59.95  |
| P Size Starter £39.50 |
| P Size Filter \$64.95 |

ND Filter Kits

3 ND/Grad F Wallet
 Holder A Size P Size

P Size W/A

| P SIZE W/A £5.00   |
|--------------------|
| Adaptor Rings      |
| A & P Size 54.95   |
| Square Filter Sets |

£8.95

£39.95

A Size P Size

|                      | Lands         |
|----------------------|---------------|
|                      | Black & White |
| lters<br>daptor Ring | ND            |
| loth                 | Inclu         |

| Ring | ND Filte    |
|------|-------------|
| 9.95 | Include 3 f |
| 9.95 | Full ND     |
| 9.95 | Soft ND Gra |
|      | Hard ND Gra |

| vvnite      |           |
|-------------|-----------|
| ND Filte    | r Sets    |
| Include 3 N | D Filters |
| ull ND      | £34.95    |
|             |           |

#### Individual Square Filters

| 0.3 Full ND        | £13.50 |   |
|--------------------|--------|---|
| 0.6 Full ND        | £13.50 |   |
| 0.9 Full ND        | £13.50 |   |
| 1.2 Full ND        | £15.95 |   |
| 0.3 Soft ND Grad   | £13.50 |   |
| 0.6 Soft ND Grad   | £13.50 |   |
| 0.9 Soft ND Grad   | £13.50 |   |
| 1.2 Soft ND Grad   | £15.95 | - |
| 0.3 Hard ND Grad   | £13.50 |   |
| 0.6 Hard ND Grad   | £13.50 |   |
| 0.9 Hard ND Grad   | £13.50 |   |
| 1.2 Hard ND Grad   | £15.95 |   |
| Circular Polariser | £26.00 |   |
| Blue Grad          | £13.50 |   |
| Sunset Grad        | £13.50 |   |
| Twilight Grad      | £13.50 |   |
| Red                | £13.50 |   |
| Green              | £13.50 |   |
| Orange             | £13.50 | - |
| Yellow             | £13.50 | 2 |
| 4x Star Effect*    | £13.50 |   |
| 6x Star Effect*    | £13.50 |   |
| 8x Star Effect*    | £13.50 |   |
|                    |        |   |

### Step Rings

| This is some of our stock. You name it, we'll make |         |        |            |  |
|--|---------|--------|------------|--|
| Thread   | Range   | Thread | Range      |  |
| 37mm   | 27-72   | 55mm   | 46-77      |  |
| 37.5mm   | 37-52   | 58mm   | 46-77      |  |
| 38.1mm   | 40.5-58 | 62mm   | 52-77      |  |
| 39mm   | 49-52   | 67mm   | 58-82      |  |
| 40mm   | 49      | 72mm   | 86-105     |  |
| 40.5mm   | 37-58   | 77mm   | 58-105     |  |
| 43mm   | 37-72   | 82mm   | 72-105     |  |
| 43.5mm   | 46-58   | 86mm   | 72-105     |  |
| 46mm   | 37-62   | 93mm   | 82         |  |
| 48mm   | 46-58   | 95mm   | 82-105     |  |
| 49mm   | 37-77   | 105mm  | 86-95      |  |
| 52mm   | 46-77   |        | From £4.95 |  |
|  |         |        |            |  |

### Lens Adaptors

| Camera                       |    | Lens                   | £                |  |  |
|------------------------------|----|------------------------|------------------|--|--|
| Canon EOS                    | to | M42                    | £16.95           |  |  |
| Canon EOS                    | to | Nikon                  | £22.95           |  |  |
| Canon EOS                    | to | Pentax K               | £24.95           |  |  |
| Canon EOS                    | to | Olympus OM             | £24.95           |  |  |
| Canon EOS                    | to | Con/Yash               | £24.95           |  |  |
| Canon EOS                    | to | Leica R                | £22.95           |  |  |
| Canon EOS                    | to | Leica M                | £24.95           |  |  |
| Canon EOS                    | to | Canon FD               | £44.95           |  |  |
| Canon EOS-M                  | to | Canon EOS              | £29.95           |  |  |
| Canon EOS-M                  | to | Leica M                | £29.95           |  |  |
| Canon EOS-M                  | to | Nikon                  | £29.95           |  |  |
| Canon EOS-M                  | to | Canon FD               | £29.95           |  |  |
| Canon EOS-M                  | to | C Mount                | £29.95           |  |  |
| Canon EOS-M                  | to | M39                    | £29.95           |  |  |
| Canon EOS-M                  | to | M42                    | £29.95           |  |  |
| Fuji X                       | to | M42                    | £24.95           |  |  |
| Fuji X                       | to | Leica M                | £29.95           |  |  |
| Fuji X                       | to | Nikon                  | £29.95           |  |  |
| Fuji X                       | to | Canon EOS              | £29.95           |  |  |
| Fuji X                       | to | Olympus OM             | £29.95           |  |  |
| Fuji X                       | to | 4/3                    | £29.95           |  |  |
| Fuji X                       | to | Canon FD               | £29.95           |  |  |
| Fuji X                       | to | Con/Yash               | £29.95           |  |  |
| Nikon                        | to | M42                    | £24.95           |  |  |
| Nikon                        | to | Canon FD               | £44.95           |  |  |
| Nikon                        | to | C Mount                | £32.95           |  |  |
| Nikon 1                      | to | M42                    | £24.95           |  |  |
| Nikon 1                      | to | M39                    | £22.95           |  |  |
| Nikon 1                      | to | Nikon                  | £29.95           |  |  |
| Nikon 1                      | to | Canon EOS              | £44.95           |  |  |
| Nikon 1                      | to | Pentax K               | £29.95           |  |  |
| Nikon 1                      | to | Leica M                | £39.95           |  |  |
| Nikon 1                      | to | Leica R                | £37.95           |  |  |
| Nikon 1                      | to | Con/Yash               | £29.95           |  |  |
| Micro 4/3                    | to | Canon EOS              | £29.95           |  |  |
| Micro 4/3                    | to | Nikon                  | £29.95           |  |  |
| Micro 4/3                    | to | Nikon G                | £34.95           |  |  |
| Micro 4/3                    | to | M42                    | £29.95           |  |  |
| Micro 4/3                    | to | Olympus OM             | £29.95           |  |  |
| Micro 4/3                    | to | Minolta MD             | £29.95           |  |  |
| Micro 4/3                    | to | Leica R                | £29.95           |  |  |
| Micro 4/3                    | to | Leica M                | £29.95           |  |  |
| Micro 4/3                    | to | Sony Alpha             | £34.95           |  |  |
| Micro 4/3                    | to | Pentax K               | £29.95           |  |  |
| Micro 4/3                    | to | Canon FD               | £29.95           |  |  |
| Micro 4/3                    | to | Con/Yash               | £29.95           |  |  |
| 4/3                          | to | M42                    | £17.95           |  |  |
| 4/3                          | to | Con/Yash               | £22.95           |  |  |
| 4/3                          | to | Leica R                | £22.95           |  |  |
| 4/3                          | to | Nikon                  | £22.95           |  |  |
| 4/3                          | to | Olympus OM             | £22.95           |  |  |
| Pentax                       | to | Pentax K<br>M42        | £22.95<br>£18.95 |  |  |
| Pentax                       | to |                        | £44.95           |  |  |
| Pentax                       | to | Nikon                  | £44.95           |  |  |
| Pentax                       | to | Sony Alpha<br>Canon FD | £44.95           |  |  |
| Sony Alpha                   | to | M42                    | £15.95           |  |  |
| Sony Alpha                   | to | Minolta MD             | £44.95           |  |  |
| Sony Alpha                   | to | Nikon                  | £44.95           |  |  |
| Sony Alpha                   | to | Pentax K               | £44.95           |  |  |
| Sony Alpha                   | to | Canon FD               | £44.95           |  |  |
| Sony NEX                     | to | Canon EOS              | £29.95           |  |  |
| Sony NEX                     | to | Nikon                  | £29.95           |  |  |
| Sony NEX                     | to | Sony Alpha             | £34.95           |  |  |
| Sony NEX                     | to | Olympus OM             | £29.95           |  |  |
| Sony NEX                     | to | Pentax K               | £29.95           |  |  |
| Sony NEX                     | to | Leica M                | £29.95           |  |  |
| Sony NEX                     | to | Leica R                | £29.95           |  |  |
| Sony NEX                     | to | Canon FD               | £42.95           |  |  |
| Sony NEX                     | to | M39                    | £23.95           |  |  |
| Sony NEX                     | to | M42                    | £23.95           |  |  |
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#### Cleaning

| 3in1 Cleaning Kit<br>6in1 Cleaning Kit |       |             | £4.95<br>£3.50 |
|--|-------|-------------|----------------|
| Lens Pen                               | £4.95 | Dust Blower | £4.95          |
| Cleaning Cloth                         | £1.50 |             | •              |
| Cleaning Solution                      | £1.25 | 5           |                |

#### Lee Filters

#### 100mm System

| Foundation Kit     | 25      |
|--------------------|---------|
| Professional Kit   | £1      |
| Upgrade Kit        | ٤7      |
| ND Grad Sets       | £1      |
| Individual Filters | from £7 |
| Big Stopper        | £1      |
| Little Stopper     | 53      |
|                    |         |









#### Lee SW150

| - Adaptor              |
|------------------------|
| - Holder               |
| - 0.6 Hard Grad Filter |
| Starter Kit £310.00    |

| Holder      | £59.50  |
|-------------|---------|
| Adaptors    | £17.50  |
| Starter Kit | £109.00 |
| ND Grads    | £52.00  |
| ND Filters  | £64.95  |
| Big Stopper | £62.00  |
| Polarisers  | £190.00 |

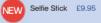
#### Hoods & Caps

| Lens Snap Caps    |       | Rubbei<br>Hoo |       |
|-------------------|-------|---------------|-------|
| 52mm              | £3.95 | 58mm          | £4.95 |
| 55mm              | £3.95 | 62mm          | £4.95 |
| 58mm              | £3.95 | 67mm          | £4.95 |
| 62mm              | £3.95 | 72mm          | £4.95 |
| 67mm              | £3.95 | 77mm          | £4.95 |
| Sizoc: 27 to 82mm |       | Sizes 49 tr   | 77mm  |

#### Accessories

| Camera Spirit Levels       | £3.50  |
|----------------------------|--------|
| Memory Card Cases          | £9.95  |
| Reflector Kits             | £8.95  |
| Rainsleeves Pack of 2      | £5.95  |
| White Balance Caps         | £9.95  |
| Filter Stack Caps 50       | -£8.95 |
| Motion & Lightning Sensors | £64.95 |
| Right Angled View Finder   | £39.96 |
|                            |        |







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| OpTech EZ Comfort Strap      |
|------------------------------|
| OpTech Gotcha Wrist Strap    |
| OpTech Tripod Strap          |
| OpTech Utility Strap - Sling |
|                              |



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Olloclip 4-IN-1 Photo lens for iPhone 6 & 6 Plus £69.95



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| Compact Shutter Release Bracket |
|---------------------------------|
| DSLR Shutter Release Bracket    |
| Angled Shutter Release Bracket  |
| Compact Self Take Kit           |
| DSLR Self Take Kit              |
| A 1 10 K T 1 1KH                |

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WE'RE as guilty as anyone of getting excited about the latest cameras. marvelling at ever-increasing pixel counts and high ISO settings, and trying out clever new features. However, in reality lenses

are just as important, if not more so. In fact, it doesn't really matter how many megapixels your shiny new camera has, or how fast it shoots, if the lenses you use aren't up to the job.

But how do you choose which lens to buy? The sheer number and choice of lenses on the market can be overwhelming, especially for beginners (indeed, even for experienced photographers). Among the wealth of options and the bewildering alphabet soup of letters that make up lens names, it can be difficult to work out exactly what you really need.

In this supplement, we're aiming to demystify the subject, explaining the different types of lenses and what they all do. Along the way we'll be picking out our recommendations for different kinds of photography. We'll also take a look at the lens ranges available for the various brands of compact system cameras, if you're thinking of taking the weight off your shoulders and ditching the DSLR.

So whether you're looking to expand your lens range, or buy into a new system, we hope this supplement will give you some ideas, and help you decide which is the best choice for your needs.

Andy Westlake. technical editor

Free with the 4 April 2015 issue of Amateur Photographer. Not to be sold separately.







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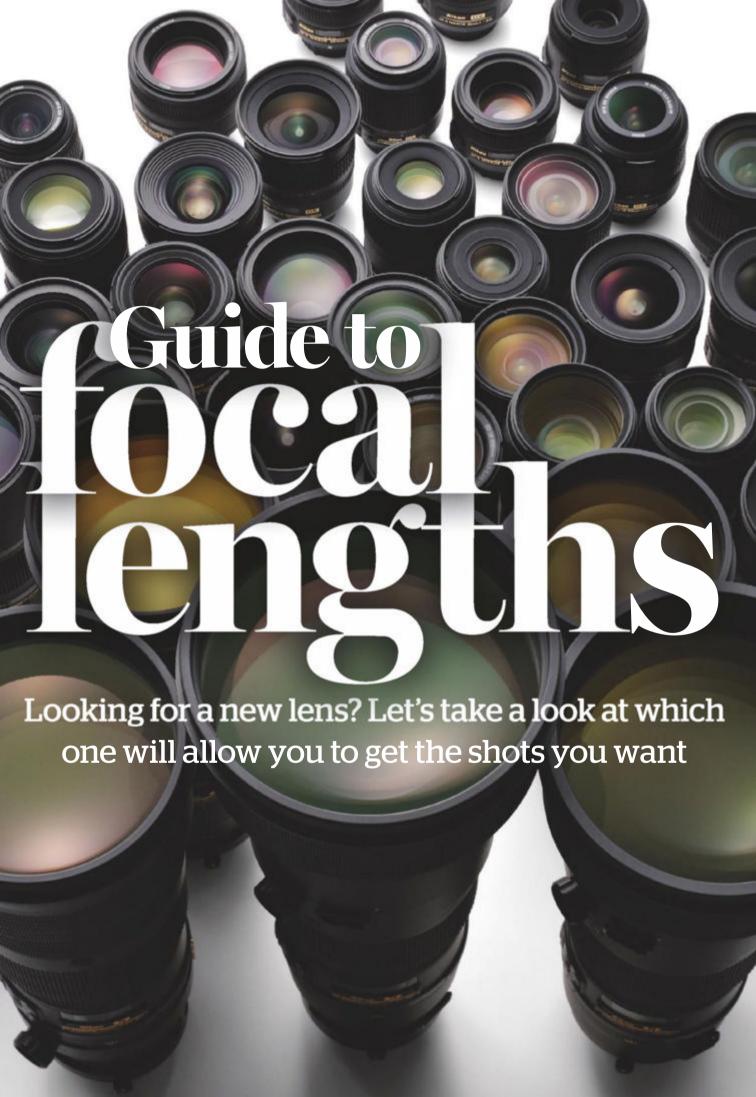
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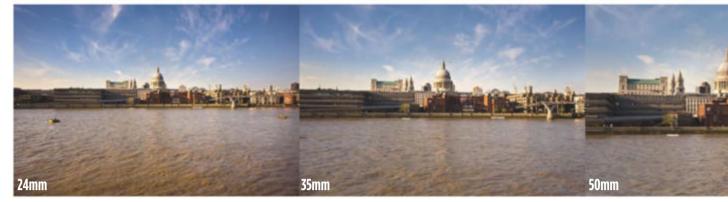
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Different lenses allow you to squeeze more into the shot or let you fill the frame



n many ways, the lens you use should be a more important consideration than your camera, as the lens will have more of an influence on the kind of shot you're able to achieve. Whether that refers to what you can include or what you isolate, lenses dictate heavily how your final shot will look and play a huge part in the creative art of photography.

Lenses are also sound investments – if you pick the right glass – because while some can cost a similar price to a decent DSLR, they will retain their value for a lot longer and won't date as quickly, either.

#### Wideangles

Wideangle lenses make subjects appear further away and, as a consequence, they are useful when you can't stand back far enough to get everything you want in shot, such as when photographing a large building, an expansive view or a large group shot. However, they also produce an apparent perspective distortion in which subjects close to the camera can appear disproportionately larger than those further away – an effect that can be used by the photographer in all sorts of creative ways.

Wideangle lenses also give the illusion of placing the viewer in the thick of the action, which makes them popular with reportage and street photographers.

Technically, everything wider than 50mm can be considered wideangle as it provides a wider field of view than the human eye, but traditionally 35mm or less is really considered wideangle.

#### **Fisheyes**

Another type of wideangle lens is the fisheye. These lenses tend to be a bit more niche, partly because they produce strong distortion compared to normal wideangles, with straight lines ending up curved. However, they do allow you to squeeze even more into the frame.

True fisheye lenses offer an angle of view of 180°, and there are two types available – circular and full frame. The difference between them is that circular fisheye lenses offer a 180° hemisphere view, giving a round image with prominent black corners and edges. Full-frame fisheye lenses have an image circle thats cover the entire rectangular frame, with a 180° view corner-to-corner. Some cheaper options give narrower views, of 160° or even 140°.

While these lenses are fun to experiment with and there's no





doubt they can capture some striking images when used in moderation, they do have limited appeal for most users.

#### **Standards**

With a 50mm lens roughly mimicking the field of view of the human eye, this focal length has become known as standard. While it may sound an unremarkable piece of kit, everyone should have one in their bag. Not only are the optics sound in most cases, but it's also good discipline to shoot with these lenses as they force you to look a bit harder for the image.

#### **Telephotos**

With any focal length longer than 50mm, telephoto lenses have a narrower field of view than wider optics, enabling you to home in on details and magnify more distant subjects. By appearing to compress perspective so that elements further away in your scene appear to be right on top of closer ones, telephoto lenses imbue your images with a certain aesthetic quality.

Moderate telephoto lenses (85mm, 105mm and 135mm) are loved by portrait and social photographers, as the look they produce can be very flattering to the subject while still maintaining a realistic working distance. They can also be handy for landscape photographers who want to draw elements closer together.

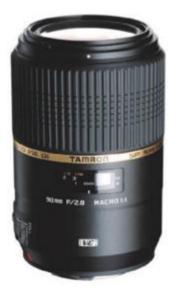
Focal lengths of 200mm,

300mm, 400mm and beyond are popular choices, as they are perfect for photographing things that you can't get physically close to (at least, not safely), such as elusive wildlife subjects and many sports, while allowing you to fill the frame and isolate your subject.

#### **Macros**

To be a true macro lens, it must be able to reproduce the subject at 1:1 life size on the sensor, which is perfect for shooting detailed close-ups of pretty much anything. Macro lenses are versatile pieces of kit, as they can be used for other disciplines as well, focusing from infinity down to 1:1 on a single rotation of the focus ring.

Common macro focal lengths are around 50mm and 100mm, although there are also a few at or around 200mm. The advantage of the telephoto macro is that you can shoot from further away, so if you're photographing shy subjects such as butterflies, you don't have to get so close to them – and you won't cast a shadow over your subject, either.







#### Zooms

Most lenses sold nowadays are zooms, which offer a range of focal lengths within a single lens. This means you need to carry fewer of them, but they are often bigger and have smaller maximum apertures than fixed-focal-length (prime) lenses. For discerning users, the image quality is often not as good as with primes, either, unless you spend a lot of money on a fast, pro-spec model.

#### Wideangle zooms

The key advantage of choosing a wideangle zoom over a wideangle prime is that the zoom offers more control and convenience when composing an image. With a wideangle prime, you might find yourself moving back and forth to frame an image as you want it, whereas a wideangle zoom gives you more flexibility. Optically, the best ones are on a par with wideangle primes - they're not usually much bigger in terms of size and can often cost a lot less, which seems strange when they're generally more versatile.

#### Standard zooms

Most DSLRs and CSCs are bundled with a standard zoom that covers moderate wideangle

to short telephoto ranges. This makes them ideal general-purpose lenses that are suitable for the majority of shots most people regularly take, from scenic views to portraits.

Kit zoom lenses supplied with most DSLRs do a fairly remarkable job considering they're designed to be as inexpensive as possible to make, so they add very little to the cost of buying a new camera. The image quality of these lenses is more than adequate for general snaps, but if you aspire to produce photos of the highest technical standard you're better off forsaking the kit lens in favour of a premium alternative. These may be a lot bigger and heavier, but they will have wider maximum apertures and far superior edge-to-edge resolution.

#### **Telephoto zooms**

Expensive prime telephoto lenses are the choice of pros, but zooms offer the advantage of allowing you to get the exact framing you want. This is especially useful given that in many of the situations in which you'd use one you may not be able to move around freely. They can be a lot cheaper too.



### Focal lengths and crop factors

THE MOST important factor to consider when deciding which lens to buy is the coverage it provides, which determines how much of the scene you'll fit in or how close you'll have to get to your subject.

Traditionally, a standard field of view that's similar to what the human eye sees is a 50mm focal length on a full-frame, 35mm-format camera. Anything wider than this is classed as wideangle, while anything longer is telephoto.

With most DSLRs, however, a quick mathematical calculation has to be applied. This is because all DSLRs (with the exception of full-frame and medium-format models) feature sensors with a smaller physical area than a 35mm film negative, which results in a magnification effect to the focal length.

The most common DSLR sensor format is APS-C, which requires a multiplication factor of 1.5x (1.6x for Canon DSLRs) for the equivalent focal length. This means that a 35mm lens on an APS-C camera will give a similar angle of view to a 50mm lens on full frame. Below is a table showing which focal lengths give a similar angle of view on various popular sensor formats.

| APS-C<br>(1.5x) | CANON APS-C<br>(1.6x)                                   | MICRO FOUR<br>THIRDS (2x)   | 1IN<br>(2.7x)  |
|-----------------|---|---|--|
| 9.3mm           | 8.8mm   | 7mm   | 5mm  |
| 12mm            | 11mm  | 9mm   | 6.7mm  |
| 13mm            | 12.5mm  | 10mm  | 7.4mm  |
| 16mm            | 15mm  | 12mm  | 9mm  |
| 19mm            | 18mm  | 14mm  | 10mm   |
| 23mm            | 22mm  | 18mm  | 13mm   |
| 33mm            | 31mm  | 25mm  | 19mm   |
| 47mm            | 44mm  | 35mm  | 26mm   |
| 57mm            | 53mm  | 43mm  | 31mm   |
| 70mm            | 66mm  | 53mm  | 39mm   |
| 90mm            | 85mm  | 70mm  | 50mm   |
| 135mm           | 125mm   | 100mm   | 75mm   |
| 200mm           | 190mm   | 150mm   | 110mm  |
|                 | 9.3mm 12mm 13mm 16mm 19mm 23mm 33mm 47mm 57mm 70mm 90mm | (1.5x)     (1.6x)       9.3mm     8.8mm       12mm     11mm       13mm     12.5mm       16mm     15mm       19mm     18mm       23mm     22mm       33mm     31mm       47mm     44mm       57mm     53mm       70mm     66mm       90mm     85mm       135mm     125mm | (1.5x)         (1.6x)         THIRDS (2x)           9.3mm         8.8mm         7mm           12mm         11mm         9mm           13mm         12.5mm         10mm           16mm         15mm         12mm           19mm         18mm         14mm           23mm         22mm         18mm           33mm         31mm         25mm           47mm         44mm         35mm           57mm         53mm         43mm           70mm         66mm         53mm           90mm         85mm         70mm           135mm         125mm         100mm |

#### Superzooms

Many people are drawn to the idea of a single lens that covers every need, from 18mm wideangle to 200mm telephoto and beyond. Such an optic would avoid the need to ever change the lens, and of course you'd never get dust on your sensor.

However, there are trade-offs with such lenses. In general, the longer the range, the more the optical quality tends to suffer, with lower contrast, poorer edge sharpness and greater

distortion. The maximum apertures are pretty small too (as low as f/6.3 at the tele end), so you may have to raise the ISO more often to shoot handheld.

However, you may find these to be sacrifices worth making, as these optics will be fine for users who want reasonably good pictures that won't be printed too big or studied with a magnifying glass, while the size makes them a tempting proposition for those who travel.

A kit lens is a great starting point, but what should vou be looking to buy next? We list some of the options

ost people buy their first DSLR or compact system camera as a bundle, complete with kit lens. This type of lens is a good starting point, but after a while many photographers will want to explore other possibilities. Later in this guide we will look at some of the lenses to consider for specific types of photography, but if you are just getting a feel for what you want to do, here are our recommendations for a good entry-level three-lens kit.

Remember, we have listed the focal lengths for a camera with a 35mm full-frame sensor. Use the conversion table on page 7 to find the equivalent focal length for your camera and system.

#### 28-70mm f/3.5-5.6 kit lens

Kit lenses come in various guises. depending on the system and sensor size of your camera. If you are just starting out, the chances are you have a camera with an APS-C-sized sensor, so the kit lens will generally be an 18-55mm f/3.5-5.6, or a 14-42mm f/3.5-5.6 if you have a Micro Four Thirds camera. We have listed some kit-lens options below.

It is worth noting that if you have

#### 70-300mm options

**Canon** EF 70-300mm f/4-5.6 IS USM £380 Nikon AF-S VR Zoom-Nikkor 70-300mm f/4.5-5.6G IF-ED FX **£420** Nikon AF-S DX VR Zoom-Nikkor 55-200mm f/4-5.6G IF-ED **£270** Panasonic Lumix G Vario 45-150mm f/4-5.6 Asph Mega OIS £200 Pentax smc DA 50-200mm f/4-5.6 ED WR **£220 Sigma** 70-300mm f/4-5.6 APO DG Macro £150 **Sonv** DT 75-300mm

a Pentax camera there is a weather-resistant (WR) version of the kit lens, so if possible try to choose this one when buying a kit. If you have bought a model body only, then as well as the proprietary options the Sigma 17-70mm f/2.8-4 is worth considering as an affordable alternative, as it offers a slightly larger maximum aperture.

The humble kit lens makes it possible to take wideangle images at the shortest focal length, while the longest is useful for isolating



f/3.5-5.6 IS II **£145** Nikon DX AF-S DX Nikkor 18-55mm f/3.5-5.6G VR £140 Olympus M.Zuiko Digital ED 14-42mm f/3.5-5.6 EZ £270 Pentax SMC DA 18-55mm f/3.5-5.6 AL WR £160 Sigma 17-70mm f/2.8-4 DC Macro OS HSM | C £330 **Sony** DT 18-55mm f/3.5-5.6 SAM DT II £150



#### 50mm options

Canon EF 50mm f/1.8 II £90 Nikon AF-S Nikkor 50mm f/1.8G **£140** Olympus M.Zuiko Digital ED 25mm f/1.8 £300 Pentax 50mm f/1.8 SMC DA £100 Sony DT 50mm f/1.8 SAM (APS-C) £140

The 70-300mm f/4-5.6 lenses are generally manufactured with entry-level users in mind, so are reasonably priced. Over the years, there have been a couple of these lenses from various manufacturers that haven't been very good. However, improvements in lens design and manufacture mean that even though they are reasonably priced, the current lenses are pretty good.

This type of lens is great for trying some basic wildlife or sports photography, although don't expect to get too close. Also, when combined with the 28-70mm kit lens, you will have lenses that will cover you from 28-300mm, making your basic kit useful for the majority of images you would want to take.

#### 50mm f/1.8

This lens is a must for any photographer, and I would recommend it as the second lens on any system. Lenses of this type are good value for money, and are often the cheapest lens in any manufacturer's range. They offer a very large aperture for shooting shallow depth of field shots and for shooting in low-light conditions. Better still, they are usually among the sharpest lenses available for any system.

If you are shooting on a camera with an APS-C-sized sensor, look out for a 35mm f/1.8 lens. However, the 50mm f/1.8 on an APS-C sensor is equivalent to 75mm, which makes this lens a great option for those wanting to shoot portrait images on a budget.

70-300mm f/4-5.6

a big difference.

There will come a time when a kit lens doesn't have quite the zoom you need to really isolate a subject, and this is when you need a telephoto zoom. The obvious starting point is a 70-300mm f/4-5.6, or a 55-200mm if you have a camera with an APS-Csized sensor.

aperture down by at least 2 stops

from the largest setting, and try

manually focusing using live view.

It may take a little longer, but for

shots like landscapes it can make

# Travel & street

For street and travel photography, you'll want to travel light vet be prepared to capture anything you might come across

ith street photography, the trick is to get as close to vour subject as possible, without changing the subject's behaviour. To make the viewer feel like they are involved in the scene, the best focal lengths for street photography are those that replicate the human field of view – 35mm and 50mm (full-frame equivalent) prime lenses are ideal.

Travel photographers will also benefit from using these two focal lengths, but as you will need to be prepared to take a variety of images, a single zoom lens covering a wide focal range may be the best all-round option.

#### Superzoom options

**Canon** EF-S 18-200mm f/3.5-5.6 IS APS-C, £400 **Canon** EF 28-300mm f/3.5-5.6L IS USM full frame, £1,900 Nikon AF-S DX Nikkor 18-200mm f/3.5-5.6G ED VR II APS-C. £585 Nikon AF-S Nikkor 28-300mm f/3.5-5.6G ED VR full frame, £660 Sigma 18-200mm f/3.5-6.3 DC Macro OS HSM | C APS-C, £270 Tamron 28-300mm f/3.5-6.3 Di VC PZD full frame, £570



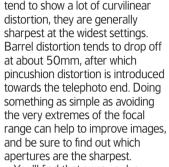
#### 50mm options

Canon EF 50mm f/1.8 II full frame. £90 Nikon AF-S DX Nikkor 35mm f/1.8G APS-C, £150 Nikon AF-S Nikkor 50mm f/1.8G full frame, £140 Olympus M. Zuiko Digital ED 25mm f/1.8 Micro Four Thirds, £300 Pentax smc DA 35mm f/2.4 AL **APS-C, £120** Sigma 50mm f/1.4 DG HSM | A full frame, £670

Sony DT 35mm f/1.8 SAM APS-C, £150

sharpest results. Although they tend to show a lot of curvilinear distortion, they are generally sharpest at the widest settings. Barrel distortion tends to drop off at about 50mm, after which towards the telephoto end. Doing something as simple as avoiding the very extremes of the focal and be sure to find out which apertures are the sharpest.

You'll find that once vou've



make them useful for portraits. particularly in low light. These lenses are also very sharp. Make sure you pack one of these in your bag when you go travelling.

For a 50mm equivalent angle of view on an APS-C camera, a lens of around 35mm is required, or 25mm on a Four Thirds sensor.

#### 35mm prime

The 35mm focal-length lens offers a great field of view for street photography, being just wider than the central field of view of human vision. This allows you to still have the subject large in the frame, but also to include some of its surroundings to put it in context.

Being a fixed lens, the 35mm is sharp, the large aperture works well in low light, and the shallow depth of field can help isolate subjects from distracting backgrounds. Again, these lenses are small, lightweight and reasonably priced. For street and travel photography, it should be one of the first lenses on your list.

Once again, APS-C cameras will require a shorter lens, of around 21mm, for the same field of view, or 17mm for Micro Four Thirds.

# learned how best to use a

#### **Superzoom lenses**

With such a large zoom range. superzoom lenses don't have the highest image quality, although the latest generations are a significant improvement over their predecessors. These lenses come in a variety of guises, but most offer 10-12x optical zooms and are optically stabilised. With such a large focal range, superzoom lenses can cover a huge variety of different images, from wideangle landscapes and documentary shots to portraits and even some wildlife images. In fact, these are probably the most versatile of any type of lens. There are few others that offer such flexibility, so they are a great option when travelling.

You'll need to spend a little time learning how to get the best from a superzoom lens, and achieve the superzoom lens, you can get very good results and it could quickly become one of the most useful lenses in vour collection. Indeed. you could go travelling with just a single lens in your bag.

If you are shooting on a camera with an APS-C sensor, look out for the common 18-200mm, 18-270mm and even 18-300mm superzoom lenses.

#### 50mm prime

Classic 50mm lenses are often lightweight and offer a large aperture in a small build, plus they are affordable. They offer a good focal length for street photography on full-frame cameras, and when used with APS-C sensors the 75-80mm (equivalent) focal length and shallow depth of field

#### 35mm options

Canon EF 35mm f/1.4L USM full frame, £1.040 Canon EF 35mm f/2 IS USM full frame, £450 Nikon AF-S Nikkor 35mm f/1.4G full frame, £1,295 Pentax DA 21mm f/3.2 AL Limited £430

Sigma 35mm f/1.4 DG HSM | A full frame, £635

# Landscapes

If you want to achieve those striking vistas that allow you to get plenty in the frame, what lenses will help you fulfil those ambitions? We explain

he majority of standard zoom lenses bundled with a DSLR or a compact system camera are versatile pieces of glass, especially when you consider the minimal additional outlay needed when purchased as a kit. However, what they don't offer is the wide field of view that's needed to deliver those awe-inspiring views and striking compositions.

With that in mind, let's take a look at some of the options available, so you can start shooting stunning scenic imagery.

#### 16-35mm options

Canon EF 16-35mm f/4L IS USM £795 Fujifilm XF 10-24mm f/4 R OIS £750 Pentax DA 12-24mm f/4 ED AL (IF) £720 Nikon AF-S 16-35mm f/4G ED VR £830 **Sigma** 10-20mm f/3.5 EX DC HSM **£390** Sony E 10-18mm f/4 OSS £630



#### 16-35mm f/4 the wideangle zoom

While there are subtle variations on this zoom length from manufacturer to manufacturer, this short but incredibly useful zoom range is very popular among landscape photographers. It gives an impressive field of view at the wide end of the range, allowing

you to get that foreground interest in with ease and still include those broad views. The other end of the zoom range is also suited to general shooting as well as landscapes, making it a versatile optic that will invariably stay on the front of your camera for the majority of the time

If your camera has an APS-C-sized sensor, you'll be looking at a lens with a focal length of around 10-22mm to 10-24mm. Although these lenses often feature a variable

maximum aperture of f/3.5-4.5. they tend to be more affordable than their full-frame siblings.

Optically, these lenses are pretty good, but some can suffer from distortion and vignetting. Shoot in raw, though, and use the many lens profiles in Lightroom, and you'll eradicate these issues with a couple of clicks.

#### Wideangle primes

The quality and design of current zoom lenses is the best it's ever been, with the latest versions offering excellent optical design. yet for ultimate quality there's little to equal a high-quality prime. Most manufacturers offer some type of wideangle prime, with some offering a selection of optics

711-00 9 Wideangle primes

OLYMPUS DIGITAL

1 5.6 | 5.6 11

12 mm 1:2.0

Canon EF 24mm f/1.4L II USM £1,225 Fuiifilm XF 14mm f/2.8 R £650 Olympus M.Zuiko Digital ED 12mm f/2 £556 Nikon AF-S Nikkor 20mm f/1.8G ED £680 Sigma 24mm f/1.4 DG HSM | A £800 Zeiss Distagon T\* 21mm f/2.8 £1,450

so you can choose different focal lengths to suit your shooting style. Speaking of which, deciding on which focal length you should opt for is down to personal taste. Some may prefer the more moderate 24mm and 28mm options, while others may want to get more in the frame and go

for something

Vikon

wider - like a 20mm. If you've already got a wideangle zoom and are thinking of making the switch to primes, take a look at your Exif data of previous images and get a rough idea of what focal length you most frequently use.

#### 14-24mm - the ultra-wideangle zoom

If the 16-35mm doesn't go guite as wide as you want, there are some slightly more specialist (pricier) options out there

with a wider reach, some of which offer a faster maximum aperture. To cram in all this glass they can be quite bulky pieces of kit, often with bulbous front optics protruding outwards. This does mean that using standard filters is almost impossible, so if you do want to use neutral density gradient filters and suchlike, you will need to invest in a dedicated filter holder kit (like Lee Filters' SW-150 filter kit for the Nikon 14-24mm) and possibly some additional larger filters to go with it.

#### 14-24mm options

Canon EF 11-24mm f/41 USM £2.800 Panasonic 7-14mm f/4 Lumix G Vario Micro Four Thirds £849 Nikon AF-S Nikkor 14-24mm f/2.8G ED (FX) £1,315 **Sigma** 12-24mm f/4.5-5.6 Tamron SP 15-30mm f/2.8 Di VC USD £950



# Portraiture

Maximise the impact of your portrait shots with a lens that offers a fast maximum aperture

f you shoot portraiture and people pictures more than landscapes or architecture, you'll want to consider the lenses you use very carefully. While we're all for saying a great portrait can be taken with virtually any lens in the right hands, there are certain lenses that are tailored towards getting better portrait results than others.

To draw a viewer's attention to the heart of the image, or to the eyes in the usual case of portraiture, a lens that allows you to dial in a fast aperture will allow you to create a shallow depth of field.

However, it's not all about the speed of the lens and aperture. You'll also want to think carefully about focal length and how close or far you'd like to work from the people you're photographing. Sometimes it can be good to shoot from further afield to capture those spontaneous, candid moments that don't always present themselves close up. If you're looking to improve your people pictures and refine your portraiture skills, the following are worth a closer look.

#### 50mm options

Canon EF 50mm f/1.4 USM £260
Nikon AF-S Nikkor 50mm f/1.46 £280
Panasonic Leica DG Summilux
25mm f/1.4 Asph £480
Pentax 50mm f/1.4 smc FA £330
Samyang 50mm f/1.4 AS UMC £380
Sigma 50mm f/1.4 DG HSM | A £670
Zeiss 50mm f/1.4 T Planar ZE £560



Remember, we have listed the focal lengths for a camera with a 35mm full-frame sensor. Use the conversion table on page 7 to find out the equivalent focal length for your camera and system.

#### 50mm f/1.4 - the nifty fifty

There are many variants of the classic 50mm lens out there, with apertures typically ranging from f/1.8 to the more expensive f/1.2s. If you're working to a strict budget, the trusty 50mm f/1.8 is your best bet and will give you the ability to blur backgrounds more easily than you would with your standard zoom – without breaking the bank.

If you can justify spending a bit more, you can expect all-round better quality in return. Look at a 50mm f/1.4 and not only can you expect greater light-gathering capabilities and a slightly faster fall-off in terms of depth of field, but these lenses are generally better made and more robust with superior optics.

If you're an APS-C DSLR user, a 50mm f/1.4 remains a great lens for portraiture. Equivalent to around 75mm, these lenses are a great option if you'd like to create greater distance between you and the person you're photographing – which is perfect if you'd like to work in a less intimidating manner.

#### 85mm

Just like 50mm primes, there's a good range of 85mm lenses out there well suited to portraiture and they typically come with f/1.8, f/1.4 or f/1.2 maximum apertures. Again, the most affordable 85mm primes are the f/1.8s, but there are some excellent 85mm f/1.4s and f/1.2s available. An 85mm prime is a popular choice among those using full-frame DSLRs. Rather like a 50mm lens attached to an APS-C body, an 85mm lens on full frame is perfect if you'd like to shoot portraiture with a more inconspicuous approach - some people don't take too kindly to a camera being pointed at them up

Fujifilm 56mm f/1.2 R XF £800
Nikon AF-S Nikkor 85mm f/1.46 £1,180
Panasonic Lumix G 42.5mm
f/1.7 Asph Power OIS £350
Pentax DA\* 55mm f/1.4 SDM £650
Sigma 85mm f/1.4 EX DG HSM £650
Zeiss 85mm f/1.4 T\* Planar £990

Canon EF 85mm f/1.8 USM £290

85mm options

close.
Being
longer, an
85mm lens
also helps to
compress the perspective, but
remember if you use one
attached to camera with an
APS-C-sized sensor, it will be
equivalent to around 127.5mm
with a 1.5x multiplication.

#### 24-70mm options

Canon EF 24-70mm f/2.8L II USM £1,550
Fujifilm XF 16-55mm f/2.8
R LM WR £900
Nikon AF-S Nikkor 24-70mm
f/2.8 G ED £1,235
Olympus 12-40mm f/2.8
M.Zuiko PRO £800
Panasonic Lumix G X Vario 12-35mm
f/2.8 Asph Power OIS £830
Sigma 24-70mm f/2.8
IF EX DG HSM £580
Tamron SP 24-70mm f/2.8 Di VC USD £750

#### 24-70mm f/2.8

Although many photographers will tell you a prime is best for portraiture, don't underestimate the importance of owning an excellent fast standard zoom. The maximum aperture of a fast standard zoom might not be as fast as a prime, and they're generally larger and heavier too, but their versatility for

of the distances you're going to be working from, a 24-70mm standard zoom lets you choose your preferred focal length and allows you to work quickly to get the shot. For example, one minute you might want to shoot at the wide end of the zoom to ensure you contain the people or person vou're photographing in their surroundings, whereas the next minute you want to shoot a tight head-and-shoulders shot. A standard zoom will allow vou to do this from the same fixed position, while their fast maximum aperture will let vou create a shallow depth of field easily.

shooting portraits

is second to none.

If vou're unsure

As well as manufacturers' own-brand standard zooms, there are some excellent third-party examples to consider. Mounted to an APS-C DSLR, a 24-70mm standard zoom is equivalent to around 36-105mm with a 1.5x multiplication. Although this may not be as wide as it would be mounted to a full-frame DSLR, it remains a very versatile focal length for portraiture, particularly if you want a better optical performance than your current kit lens, or possibly see yourself upgrading to a full-frame body in the future.

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# Wildlife

To capture wildlife up close, you need the help of a longfocal-length lens. We take a look at some of the options

demands a lot from a lens. Subjects can range from the small, such as a ladybird, to those that are big and have to be photographed from a distance, such as an elephant - with all manner of other sizes in between. Long-focallength lenses are most suited to wildlife photography, and typically focal lengths of 70mm (35mm equivalent) upwards are the most useful.

photography

To shoot wildlife successfully, it's likely you will need a fast shutter speed to prevent camera shake, which will be magnified when using longer-focal-length lenses, and to freeze the motion of the subject if it's moving. This will usually be achieved by using a higher ISO sensitivity and a fast aperture. It's best not to shoot at really high ISO sensitivities, as this will affect image quality, although this does depend on what camera you use. The ideal lens has a long focal length, but also boasts the ability to shoot with a wide aperture. Prices for some top-end lenses can be staggering, but we're going to show you a few that are reasonably priced.

#### 70-300mm options

**Canon** EF 70-300mm f/4-5.6 IS USM £380 Fujifilm XF 55-200mm f/3.5-4.8 R LM OIS £495 Nikon AF-S VR Zoom-Nikkor 70-300mm f/4.5-5.6G IF-ED **£420** Olympus M.Zuiko Digital ED 40-150mm f/4-5.6 R £230 Panasonic Lumix G X Vario PZ 45-175mm f/4-5.6 Asph Power OIS £310 Pentax 55-300mm f/4-5.8 ED WR DA £330 Sony 70-300mm f/4.5-5.6 G SSM **£690** 



70-300mm - the entry-level telephoto

A popular focal length is 70-300mm, which is equivalent to 105-450mm on a camera with an APS-C-sized sensor. This focallength range should cover a diverse range of subjects, from shooting small birds right through to capturing larger animals at a distance, such as deer.

The downside to these budget lenses that cover such a wide range of focal lengths is that they aren't particularly good optically and do not have especially fast apertures. They are usually not as sharp as shorter-ranged zooms or prime lenses. At a 70mm focal length, these lenses will feature a maximum aperture of around f/4 and at 300mm it will be roughly f/5.6, giving a reasonable blurring of backgrounds when shot wide open.

Although entry-level telephoto lenses have limitations in terms of image quality, they do allow users the ability to capture the shot and that's what is important. Without the zoom range, it would be difficult to fill the frame with the subject.

#### Long telephotos

For subjects that are moving, a long telephoto lens is very useful. The ability to change focal lengths quickly allows the photographer to zoom and track the subject as it moves, which is very important for many types of wildlife shooting. Although a telephoto is less sharp than an equivalent-

focal-length prime lens, the versatility of a very long telephoto significantly outweighs the disadvantages in a lot of situations. This is the main reason

f/2.8 L IS II USM £4,900 Nikon AF-S Nikkor 300mm f/2.8 G ED VR II **£4,030** Nikon AF-S Nikkor 300mm f/4E PF ED VR £1,640

300mm options

Pentax SMC DA\* 300mm f/4 ED (IF) SDM **£895** Sigma 300mm

Canon EF 300mm

f/2.8 EX DG HSM £2,280 Sony 300mm f/2.8 G SSM II £5,500

300mm primes When your wildlife subject is fairly static and close, a fast prime lens is these lenses are popular with the ultimate tool for the job. The

wildlife enthusiasts. Focal lengths from 80-400mm are common, with maximum apertures of f/4-5.6 being fairly standard. Canon and Nikon users also have the choice of highquality 150-600mm f/5-6.3 Sigma and Tamron lenses. Long telephoto lenses cost considerably more than entry-level zooms, but they produce far sharper images and boast faster autofocusing.

sharpness of a fast prime is far greater than that of most zoom lenses. Prime lenses feature larger maximum apertures than their

equivalent telephoto lenses. although they do cost significantly more. An f/2.8 prime lens of 300mm or more will give outstanding out-of-focus backgrounds when shot wide open.

The choice of focal length will depend on how far away the subject is. A 300mm f/2.8 prime lens is a popular choice for wildlife photographers, as it is fast and reasonably long. Also, a 300mm lens can be coupled with a 1.4x or 2x converter to give a magnified focal length, although this will reduce sharpness and lead to a drop in maximum aperture.

#### Long tele options

Canon EF 100-400mm

f/4-5.6L IS II USM £2,000

HD Pentax-D FA 150-450mm f/4.5-5.6 ED DC AW **£2,000** Nikon AF-S Nikkor 80-400mm f/4.5-5.6G ED VR £1,900 Panasonic Lumix G Vario 100-300mm f/4-5.6 Mega OIS £420 Sigma 150-600mm f/5-6.3 DG OS HSM | S £1,500 **Sony** 70-400mm f/4-5.6 G SSM II **£1,560 Tamron** SP 150-600mm f/5-6.3 Di VC USD £900



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# Macro

#### Macro lenses enable you to shoot close-ups in more detail than your kit zoom. We look at the options available

lose-up or macro photography has always been popular, and most photographers find themselves dabbling in it at some point. The kit lenses that come with DSLRs and compact system cameras provide a good start, giving decent results when set to their minimum focus distance at the telephoto end and stopped down to f/8 or f/11. However, there comes a point where you need something better.

There are a number of lens accessories that can be used to get in closer, most usefully extension tubes that fit between the camera and lens, and close-up lenses that screw onto the filter thread. Yet ultimately, the very best option is to buy a purposedesigned macro lens.

'True' macro lenses are invariably fixed focal lengths rather than zooms, and are designed for close focusing to record the subject at high magnification. They come in a variety of focal lengths, with shorter ones (50–60mm equivalent) being the cheapest, and the longest (around 180mm) being large, heavy and expensive.

50-60mm options

Canon EF 50mm
f/2.5 Compact Macro £230
Nikon AF-S DX Micro Nikkor
40mm f/2.86 £185
Pentax DA 35mm f/2.8
Macro Limited £430
Sony E 30mm f/3.5 Macro £175
Sony DT 30mm f/2.8 Macro SAM £150



The middle ground is occupied by lenses in the 90–105mm (equivalent) range, which tend to be most popular – not least because they double up nicely as short telephoto 'portrait' lenses.

Traditionally, photographers have preferred lenses that give a true macro 1:1 magnification – that is, they project an image onto the film or sensor at life-size. With the proliferation of different sensor sizes around, this isn't quite such a useful concept any more, but it's still worth looking out for.

most popular types of lens. Some of the most popular macro lenses in this range are produced by third-party lens manufacturers.

### Longer telephoto macro lenses

Longer focal-length macro lenses in the 150-200mm range are more specialist tools. Large, heavy and expensive, they are great for nature photography, allowing you to stand away from your subject without disturbing it.



#### 50-60mm (equivalent) short macros

Short focal-length macro lenses are usually small and relatively inexpensive, which makes them most accessible to beginners. The disadvantage is that they require you to get in extremely close to your subject. This means you can scare away wildlife such as insects, and are more likely to block out your own light while shooting. Their wider angle of view also leads to backgrounds that are more cluttered. So while they're a great budget option, there are real compromises involved too.

### 100mm (equivalent) short telephoto macros

For many photographers, a 100mm (equivalent) short telephoto macro is the tool of choice for close-up shooting. Offering a great compromise between cost, shooting distance, size and weight, the short telephoto macro is one of the

#### Telephoto macro

Canon EF 180mm f/3.5L
Macro USM £1,050
Nikon AF Micro-Nikkor
200mm f/4D ED-IF £1,180
Sigma 150mm f/2.8
EX DG OS Macro HSM £670
Sigma 180mm f/2.8
EX DG OS APO Macro HSM £1,180

### **Budget options Close-up lenses**

The cheapest way to get in closer to your subject is to use a close-up lens. Essentially little more than a magnifying glass that screws into the filter thread, simple single-element uncoated close-up lenses are inexpensive, and can give good results with a little care. It's also possible to get much better two-element coated versions, but they're rather rare

#### Full-frame options

Canon EF 100mm f/2.8L
IS USM Macro £670
Carl Zeiss 100mm f/2
Makro-Planar T\* £1,450
Sigma 105mm f/2.8
EX DG OS HSM £380
Nikon AF-S Micro-Nikkor
105mm f/2.86 IF-ED VR £620
Sony 100mm f/2.8 Macro £550
Sony FE 90mm f/2.8
Macro G OSS £980
Tamron SP 90mm f/2.8
Di VC USD 1:1 Macro £380



#### **APS-C options**

Canon EF-S 60mm
f/2.8 Macro USM £340
Fujifilm XF 60mm f/2.4 R Macro £425
Nikon AF-S Micro-Nikkor
60mm f/2.8G ED £370
Samsung NX 60mm f/2.8
Macro ED OIS SSA £430
Tamron SP AF 60mm
F/2 Di II LD IF Macro £330

#### Micro Four Thirds

Olympus M.Zuiko Digital ED 60mm f/2.8 Macro £365 Panasonic Leica DG Macro-Elmarit 45mm f/2.8 Asph OIS £550

#### **Extension tubes**

Extension tubes fit between your lens and camera to reduce the minimum focus distance and hence increase magnification. Because they don't contain any optics, they don't substantially degrade image quality. They're best used with prime lenses, such as a 50mm f/1.8. With slow kit zooms, such as an 18–55mm f/3.5–5.6, they are more difficult to work with, giving a very dark viewfinder.

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# Micro Four Thirds

We take you through the best lens options for **Micro** Four Thirds cameras from Olympus and Panasonic

#### **Olympus**



12-40mm f/2.8 PRO £800 A premium 24-80mm (equivalent) fast zoom with a focus ring that pulls back for manual focus



Olympus M.Zuiko Digital ED 40-150mm f/4-5.6 R £230 A compact telephoto zoom

icro Four Thirds is the longestestablished mirrorless system, having been jointly announced by Olympus and Panasonic in August 2008. Because of this head start over the competition, along with the involvement of two major camera manufacturers and a host of third-party lens makers, Micro Four Thirds has developed into the most complete and comprehensive CSC system available. Almost every type of lens vou might want is available, from small, fairly inexpensive fast primes to weather-sealed f/2.8 zooms. Overall, a 7-300mm focal length range is covered (14-600mm equivalent on full frame), with several fisheye options also available.

Olympus and Panasonic each makes more than 20 Micro Four Thirds lenses, but there's a lot of duplication of lens types between the two companies. Each has also made several types of slow kit zooms, trimming them down in dimensions over successive generations to exploit the size advantage of CSCs.

#### **Third-party options**

Only a handful of third-party autofocus lenses are available for Micro Four Thirds. These comprise three inexpensive but sharp f/2.8 primes from Sigma (19mm, 30mm and 60mm), and an 18-200mm f/3.5-5.8 superzoom

# Image stabilisation

PANASONIC and Olympus lenses are entirely cross-compatible with each other's cameras, so Panasonic lenses will work on Olympus bodies, and vice versa.

However, things are complicated by the two companies' differing approaches to image stabilisation. Panasonic incorporates Optical Image Stabilization (OIS) into most of its lenses, whereas Olympus places it in the camera body.

When a Panasonic lens with OIS is used on an Olympus body. the camera is clever enough to work out which system to use to avoid any conflict. Indeed, recent models include a menu setting that allows you to select which you'd prefer to use. However, if you use an Olympus lens on a Panasonic camera, you'll end up without image stabilisation, which is particularly undesirable with telephoto lenses or if you shoot video. The exception is if you own a Panasonic Lumix DMC-GX7, which has in-body image stabilisation.

The main practical consequence of this is that if you use Panasonic cameras, you'll probably want to buy optically stabilised lenses, particularly when it comes to zooms. This inevitably means buying Panasonic lenses. However, if you use Olympus cameras, it doesn't really matter which brand of lens you pick in this respect.

#### Panasonic



Panasonic Lumix G X Vario 12-35mm f/2.8 Asph Power OIS £830

This fast 24-70mm lequivalent) standard zoom is weather-resistant and includes image stabilisation



A70-200mm (equivalent) zoom with weather-resistant construction and optical stabilisation

Panasonic Lumix G Vario



45-150mm f/4-5.6 Asph Mega OIS £200 This inexpensive stabilised telezoom is an ideal second lens

from Tamron. None of these lenses includes image stabilisation.

Plenty of manual-focus lenses are available, though, due in part to Panasonic's prowess with video, for which manual focus and aperture control is often preferred. Most notably, Voigtländer makes a series of ultra-fast f/0.95 primes, in 10.5mm, 17.5mm, 25mm and

42.5mm focal lengths (21mm. 35mm, 50mm and 85mm equivalent respectively). Samyang makes a relatively inexpensive 7.5mm f/3.5 fisheye, a 12mm f/2 wideangle and a compact 300mm f/6.3 telephoto mirror (or catadioptric) lens.

#### **Mount adapters**

Micro Four Thirds system cameras are nominally compatible with lenses designed for the preceding Four Thirds DSLR system, via the Olympus MMF-3 or Panasonic DMW-MA1 mount adapters However, while all the electronic functions work (aperture control, optical stabilisation and focusing), autofocus speed is usually unsatisfactory. The only real exception is the Olympus OM-D E-M1, which is the only Micro Four Thirds model to include phasedetection elements for autofocus.

Olympus also makes the MF-2 adapter to use Olympus OMmount SLR lenses on Micro Four Thirds, while Panasonic sells the DMW-MA2M to use Leica M-mount lenses. Third-party adapters are also available for these, as well as almost every other type of camera lens.

#### Both



Panasonic Leica DG Nocticron 42.5mm f/1.2 **Asph OIS £1,200** A super-fast 'portrait' lens with optical stabilisation



Panasonic Lumix G 20mm f/1.7 II Asph £290 This ontically excellent pancake prime is small

enough to carry everywhere



Panasonic Leica Summilux DG 25mm f/1.4 £430 An excellent fast standard



Panasonic Lumix G Vario 100-300mm f/4-5.6 Mega OIS £420 This 200-600mm (equivalent) telephoto zoom is a great choice for wildlife



Olympus M.Zuiko Digital ED 75mm f/1.8 £720 A stunning 150mm (equivalent) lens for portrait shooters



Olympus M.Zuiko Digital ED 60mm f/2.8 Macro £365 This lens offers 1:1 macro and weather-resistant design





Olympus M.Zuiko Digital ED 9-18mm f/4-5.6 £460 This wideangle zoom is incredibly compact due to a retractable barrel design



Samyang 7.5mm f/3.5 **UMC Fisheye MFT £260** A small, inexpensive but optically decent fisheye



Voigtländer Nokton 17.5mm f/0.95 Asph £800 This superfast prime with a 35mm (equivalent) angle of view is just one of the f/0.95Nokton family

#### What's missing?

In short, there's not a lot missing. You can't currently buy a premium wideangle zoom or long prime, but these gaps will be addressed this year by Olympus's upcoming M.Zuiko Digital 7-14mm f/2.8 Pro and M.Zuiko Digital ED 300mm f/4 Pro lenses. All that's left to hope for is a tilt-and-shift model.

As one of the oldest compact system camera ranges, the **Sony E-mount** lens line-up has a range of lenses that will cover the needs of many photographers

riginally launched with the NEX-3 and NEX-5 in May 2010. the Sonv E-mount system now includes 15 dedicated lenses. A few of these have even evolved into second-generation models. For example, the original E 18-55mm f/3.5-5.6 OSS kit lens has now been replaced by the smaller, lighter E PZ 16-50mm f/3.5-5.6 OSS, which features an electronic zoom control. Similarly, there are now three different 18-200mm zoom lenses, ranging from the budget E 18-200mm f/3.5-6.3 OSS LE to the E PZ 18-200mm f/3.5-6.3 OSS, which again includes the addition of an electronic power zoom.

The E-mount lenses tend to be aimed largely at the consumer market, and there are few specialist lenses available. However, some very good prime

lenses do feature, including a 35mm f/1.8, 50mm f/1.8 and a 30mm f/3 5 Macro, the latter of which offers a 1:1 ratio at the 9.5cm minimum focus distance.

Sony's partnership with Zeiss also penetrates this lens range, with the highlight being the excellent Vario-Tessar T\* E 16-70mm f/4 ZA OSS standard zoom. A retail price of £800 means this lens is not cheap, but when combined with the Alpha 6000 CSC it forms a formidable partnership. If this Zeiss zoom is too much for your budget, then the E PZ 18-105mm f/4 G OSS is a good alternative at £450. Accompanying the Zeiss zoom is the Sonnar T\* E 24mm f/1.8 ZA, priced £680.

It is also worth noting that all the Sony FE lenses (full-frame E-mount, see opposite page) will also fit on the standard, APS-Cformat, E-mount cameras,

although they will have a reduced field of view. On the plus side, this will make the most of the centre of the image frame, which should produce excellent image quality. Proprietary adapters are also available that will allow Sonv A-mount lenses to be used, but more on this later.

#### **Third-party options**

The popularity of the Sony E-mount system means that a number of third-party manufacturers have jumped on the E-mount production bandwagon. Tamron makes an 18-200mm f/3.5-6.3 Di III VC lens that is remarkably similar to the budget Sony 18-200mm optic. Sigma currently produces 19mm, 30mm and 60mm primes, all with f/2.8 apertures. Zeiss also has a range of Touit lenses: the Distagon T\* 12mm f/2.8; Planar T\* 32mm f/1.8; and Makro Planar T\* 50mm f/2.8. Samyang has adapted ten of its lenses, including the 85mm T1.5, 8mm f/2.8 fisheye and 12mm f/2, although it should be noted that these Samyang lenses are manual focus and have no electronic connection for aperture control. However, this does help to keep the price down.

Just as with the standard lenses, all third-party, full-frame E-mount lenses should also work with the E mount. It's worth double-checking specific lenses if you plan on this approach, though.

#### **Mount adapters**

Sony's LA-EA adapters allow Sony A-mount and, by default, older Minolta A-mount lenses to be used. These proprietary adapters feature an electronic connection to allow aperture control, and AF with SAM and SSD lenses. The LA-EA4 has the added bonus of featuring a pellicle mirror, AF sensor and drive motor, much like Sony's range of SLT cameras. This means that the Alpha lenses can be used with phase-detection AF, which can often make them focus faster than an E-mount lens on an older NEX camera that only features contrast-detection AF.

There are any number of third-party adapters available that will allow other SLR lenses to be mounted, although most will be

#### Top lenses

#### Samyang 85mm T1.5 AS IF UMC II £320

Due shortly, this video lens will be great for portrait photographers, and particularly those who want to shoot video



Sonv E 16mm f/2.8 £170 A good companion for when you want to travel light

#### Sonv E 30mm f/3.5 Macro £175

An affordable standard lens that doubles as a macro ontic



#### Sony E 55-210mm f/4.5-6.3 OSS £230

A good starting point for telephoto images, and reasonably priced



#### **Sony E PZ 18-105mm** f/4 G OSS £450

Cheaper than the Zeiss zoom. and with more reach, this power zoom lens is also great for video



#### **Sony E PZ 18-200mm** f/3.5-6.3 OSS £900

A good all-rounder, although it comes at a price



#### Sony Zeiss Sonnar T\* E 24mm f/1.8 ZA £680

This 35mm equivalent lens offers excellent image quality



#### Sony Zeiss Vario-Tessar T\* E 16-70mm f/4 ZA OSS £800

If you are after an excellent standard zoom lens, this is the one to get, though it comes at a price

#### Tamron 18-200mm 1/3.5-6.3 Di III VC £470

If the Sony PZ version is a Uttle too expensive, check out this Tamron alternative, with excellent image stabilisation

#### Zeiss Distagon T\* 12mm f/2.8 E Touit £750 A beautifully crafted,

wideangle, manual-focus lens

manual focus only and require the lens to have an aperture ring.

#### What's missing?

A notable gap in the range is longer telephoto zooms, although these are generally not the type of lens that the average E-mount user will require. The LA-EA adapters get round this by enabling the use of A-mount lenses. It would also be nice to see some more Zeiss primes, perhaps a 50mm f/1.4 or a 35mm f/1.8.



#### With 11 lenses and two converters, the **Sony FE** system has some high-quality optics

aunched in October 2013, the full-frame version of Sony's E mount (known as the FE mount) is used with the company's full-frame Alpha 7 compact system cameras. Although it took a while for the system to grow, with only the Zeiss Sonnar T\* FE 55mm f/1.8 ZA, Zeiss Sonnar T\* FE 35mm f/2.8 ZA and the FE 28-70mm f/3.5-5.6 OSS (kit lens for the Alpha 7) available at the launch, it has since increased steadily. Three zooms cover the entire range from 16mm to 200mm at an aperture of f/4, while videographers have the extremely impressive FE PZ 28-135mm f/4 G OSS. The latest zoom is the FE 24-240mm f/3.5-6.3 OSS 10x travel zoom. and now, with the basic line-up of high-quality zooms complete, Sony appears to be switching its attention to ensuring there is a solid range of prime lenses available too.

Alongside the original Zeiss 35mm f/2.8 lens, there now sits a Zeiss Distagon T\* FE 35mm f/1.4 ZA. An FE 90mm f/2.8 Macro G OSS and FE 28mm f/2 - the latter of which can be used with wideangle and fisheye converters - completes the current fixed-lens line-up. However, it is expected that by the end of the year there will be closer to 20 lenses in the FE range rather than 11.

It is worth noting that all standard Sony E-mount lenses can be used on the Alpha 7 FE-mount cameras, although the edges will suffer significant vignetting. That said, you can use the crop mode and, if you have a Sony Alpha 7R, you will still come away with 15-million-pixel images.

#### Third-party options

Some third-party manufacturers are redesigning their existing DSLR lenses for use with the FE mount. Samvang, for instance. has released 14mm f/2.8, 24mm f/1.4, 24mm f/3.5 tilt-shift, 35mm f/1.4 and 85mm f/1.4 lenses. These are basically the same as their Canon and Nikon equivalents, but have in effect had an extension tube built in to deal with the different back-focus distance. These lenses are manual-focus only.

Another interesting option is the Mitakon 50mm f/0.95, with its extremely large aperture, while Zeiss also manufactures a range of compact prime lenses designed for video use. Of more interest to photographers, however, will be its Loxia range. The Zeiss Loxia Biogon 35mm f/2 and Loxia Planar 50mm f/2 are manual

SONY

focus, but with electronic aperture control. The lenses aren't cheap (the 35mm f/2 is priced at just under £1,000, while the 50mm f/2 costs £719), but they should offer excellent image quality in a compact lens.

There is speculation that Sigma and Tamron will launch FE-mount lenses at some point, but there is no definite information at the moment

#### **Mount adapters**

There is a wide range of thirdparty adapters available, although to control the aperture settings correctly older manual-focus lenses with aperture rings should be used. However, recent adapters from Metabones (www.metabones. com) will allow for either manual or electronic aperture control via the adapter, and the Metabones adapter will actually allow autofocus to be used, albeit very slowly, with Canon EF autofocus lenses.

Sony produces a range of LA-EA adapters that will allow Sony A-mount lenses to be used. The LA-EA3 adapter uses

contrast-detection autofocus, but the LA-EA4

adapter has a built-in pellicle mirror and phase-detection AF sensor. This means that A-mount lenses can be used

with FE-system cameras with the advantage of phasedetection AF.

#### What's missing?

For a new system, Sony has done well to get the key lenses released, but there are a

few gaps. Many photographers would like an f/2.8 zoom, and there is an obvious need for an affordable range of prime

#### Top lenses

#### Samyang 85mm f/1.4 AS IF UMC £290





**Sony FE 24-240mm** f/3.5-6.3 OSS £870 Stabilised 10x travel zoom.

Sonv FE 28mm f/2 £400 A reasonably priced, fixed wideangle lens











Sony Zeiss Vario-Tessar T\* FE 16-35mm f/4 ZA OSS £1,290 Low-distortion wideangle



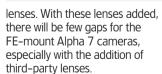


image quality

Perhaps what photographers want more than anything else, though, is a few smaller and lighter versions of these lenses, but the current emphasis seems to be on optical quality rather than compromising this in favour of size and weight.





# FujifilmX

With a growing range of high-quality primes and zooms, Fujifilm's X-series lens range has a lot to offer

he arrival of the X-Pro1 in 2012 heralded the start of Fujifilm's X mount and the beginning of the XF lens range. The concept is pretty straightforward: to deliver lenses that are both lightweight and compact, have a fast maximum aperture and provide excellent image quality. allowing sharp detail in every corner of the frame. There is no quibbling about finish, either, with lenses sporting aluminium barrels and exteriors that provide a premium aesthetic and a satisfying overall feel.

The first three lenses launched in support of the X-Pro1 were the XF 18mm f/2 R, XF 35mm f/1.4R and XF 60mm f/2.4 R Macro options that offer wide, standard and macro shooting respectively (the 60mm is also a popular choice with portrait photographers). Since then, though, the range has grown steadily, and while perhaps not as comprehensive as others, it offers some of the best-quality optics out there for compact system camera users.

The XF 14mm f/2.8 R is an excellent choice for landscapes. The XF 23mm f/1.4 R replicates the popular 35mm focal length on an X-series camera, making it a versatile choice for numerous shooting situations. Want an ultra-fast portrait lens? You've got the choice of two in the shape of the XF 56mm f/1.2 R and XF 56mm f/1.2 R APD, with the latter offering an apodisation filter to produce even smoother bokeh.

Turning our attention to Fujifilm's line-up of zooms, don't discount the XF 18-55mm f/2.8-4 R LM OIS as an inexpensive kit lens at £460. The 18-55mm f/2.8-4 is a cut above the typical plastic offerings you get elsewhere, thanks to the faster variable maximum aperture, finish and, most importantly of all, image quality. If that's not quite enough, check out the new XF 16-55mm f/2.8 R LM WR - a fast standard zoom with weather sealing to protect against moisture and dust. and a perfect match for the X-T1.

The fast 70-200mm f/2.8 zoom has always been a popular choice for a lot of photographers, and the XF 50-140mm f/2.8 R LM OIS WR (below) offers a similar range on an X-series body, with the world's first Triple Linear Motor for quiet and fast AF, and sophisticated built-in image stabilisation.

#### **Third-party options**

Zeiss's small range of dedicated CSC Touit lenses are available for the X-mount, with 12mm f/2.8. 32mm f/1.8 and 50mm f/2.8 macro options, while Samyang offers a growing number of manual-focus-only prime lenses.

#### **Mount adapters**

Fujifilm offers an M-mount adapter for use with Leica M-mount lenses. This adapter has electronic contacts for added functionality, as well as a host of presets and detailed imagecorrection settings (you may need to update the firmware on your camera to take advantage of this). X-Pro1 users will also be able to take advantage of a brightframe in the optical viewfinder, which will change according to the defined focal length.

#### What's missing?

With only a few gaps left to fill in the range and a strong roadmap for the future, there's plenty of choice for most photographic disciplines. That said, those looking for super-telephoto lenses will be left a little wanting.

#### Top lenses



#### XF 14mm f/2.8 R £650

A perfect lens for landscape photography thanks to its outstanding sharpness





A versatile moderate wideangle lens for street, documentary and general shooting

XF 35mm f/1.4 R £390 A standard fast prime that's suited to various applications

#### XF 56mm f/1.2 R APD £1.100



With an ultra-fast maximum aperture, this lens is ideally suited to portraits

#### XF 60mm f/2.4 R Macro £425



XF 10-24mm f/4 R OIS £750 This ultra-wideangle zoom is perfect for landscapes

#### XF 16-55mm f/2.8 R LM WR £900



A fast standard zoom that is perfect for a range of subjects, from landscapes to portraits

#### XF 50-140mm f/2.8 R OIS WR £1,250



A fast telephoto zoom for action, wildlife and portraits

#### Zeiss 12mm f/2.8 E Touit



landscapes and architecture Samyang 12mm f/2 NCS CS

This manual-focus-only fast prime is ideal for landscapes and low-light conditions



# Samsung

#### Samsung NX users have a choice of 16 lenses, including compact premium primes and high-end fast zooms

hen Samsung launched its NX system back in 2010, it was the first manufacturer to introduce a compact system camera with an APS-C-sized sensor. In the five years since, it has slowly but surely built up a decent set of 16 lenses. Until recently, this consisted of a mix of consumer-grade zooms, compact pancake primes and a couple of premium prime lenses. But to accompany the high-end

NX1, Samsung has added some high-end fast zooms in a new premium 'S' series. Overall, a 12-200mm focal length range is covered (18-300mm equivalent on full frame), with a 10mm fisheve also available.

#### Third-party options

While third-party manufacturers such as Sigma, Tamron and Zeiss have introduced autofocus lenses for other CSC systems, none exists for the NX. Technically, this may

reflect the fact that Samsung chose a relatively long register distance from the mount to the sensor -25.5mm compared to around 18mm for other mounts – and this could discourage makers from designing lenses for the NX range.

Samyang, however, makes a number of its manual-focus primes in NX mount. Most are in effect DSLR lenses with adapter tubes added, but a couple - a 12mm f/2 wideangle prime and an 8mm f/2.8 fisheye - are specifically designed for APS-C compact system cameras.

DSLR system, instead re-badging Pentax bodies and lenses. While a Samsung adapter is available to use these (and other) K-mount lenses on NX cameras (the ED-MA9NXK), it's not exactly easy to find. Offering manualfocus only and a hit-and-miss mechanical aperture control dial, it also brings no obvious advantage over cheaper third-party options.

available to use DSLR lenses on the NX range, ranging from highquality options from the likes of Novoflex to cheap-and-cheerful alternatives. Yet while Leica M39

#### Top lenses



#### NX 16-50mm f/2-2.8 S ED OIS £940

This premium standard zoom offers a unique combination or range, aperture and OIS



#### NX 50-150mm f/2.8 S ED OIS £1.200

A telephoto zoom for the NX1, this lens has a constant f/2.8 aperture and image stabilisation



#### NX 12-24mm f/4-5.6 ED £420

At 18-36mm equivalent, this is the widest NX zoom so far



#### NX 16mm

f/2.4 pancake £250 This is an excellent compact wideangle prime

#### NX 30mm

#### f/2 pancake £230

A superb pancake prime that offers a 'normal' angle of view



#### NX 85mm f/1.4 ED SSA £700

A 135mm equivalent portrait lens that is stunning but bulky



#### NX 60mm F2.8 Macro ED OIS SSA £430

This lens offers 1:1 magnification with image stabilisation





A compact 'kit' lens for NX cameras that includes motorised zoom for movie shooting



#### NX 10mm f/3.5 fisheve £270

Samsung touts this as the world's slimmest fisheye lens



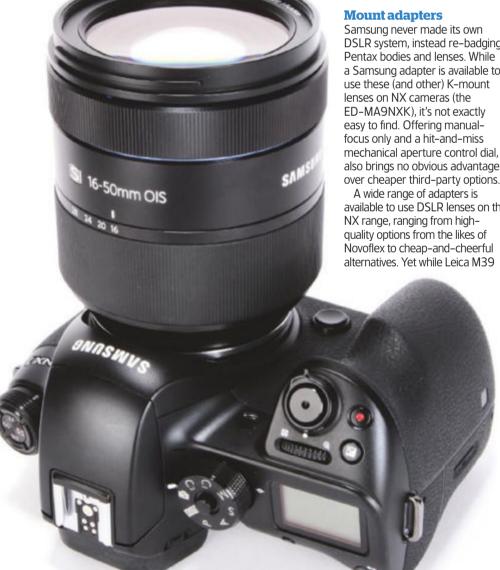
#### Samyang 12mm f/2 NCS CS £330

This is a relatively inexpensive manual-focus fast wideangle prime lens

thread-mount lenses can be used, M-mount lenses cannot.

#### What's missing?

Samsung currently offers no long telephotos beyond 200mm, which is limiting for sports or wildlife shooters. There is no premium wideangle zoom, either.



The release of the **EOS M3** suggests Canon's compact system has a long-term future. We take a look at the lenses created for use with **EOS M**-series cameras

#### Top lenses



#### EF-M 18-55mm f/3.5-5.6 IS STM £220

The current standard zoom with a focal length equivalent to 29-88mm in 35mm terms



### **EF-M 22mm f/2 STM £190** Equivalent to 35mm, this is

the only prime lens available for EOS M cameras



#### EF-M 11-22mm f/4-5.6 IS STM £350

A wideangle zoom with Canon's Stepping Motor (STM)



subjects within reach and equivalent to 88-320mm in 35mm terms

anon entered the CSC arena later than most other manufacturers. When the EOS M finally arrived in 2012 - a model that inherits many of its internals from the EOS 650D DSLR - it was initially supported by a pair of lenses that included the EF-M 18-55mm f/3.5-5.6 IS STM and the EF-M 22mm f/2 STM pancake lens. In the three years since, Canon has added a further two lenses to the EF-M range, in the form of the EF-M 11-22mm f/4-5.6 IS STM and the EF-M 55-200mm f/4.5-6.3 IS STM.

#### **Third-party options**

Samyang produces the 8mm f/2.8 UMC II Fisheye (£284), 12mm f/2 NCS CS (£332) and 300mm f/6.3 ED UMC CS (£290) lenses,

while Tamron also makes the 18–200mm f/3.5–6.3 Di III VC (£339) in EF–M mount. The recent arrival of the new EOS M3 should be looked on positively, suggesting that Canon's focus is back on its CSC system, having released a flurry of new DSLRs of late. With the EOS M3 arriving so early in the year, we can keep our fingers crossed that more lenses will arrive later in 2015 to bolster the current EF–M range and underline the company's commitment to its smaller system.

#### **Mount adapters**

At the time of the EOS M's launch, Canon also released the EF-EOS M mount adapter (£109), which, as its name suggests, allows users of Canon EOS M-series cameras to mount any lens from the manufacturer's huge range of EF and EF-S optics. It works with all Canon autofocus lenses made after 1987 and offers complete electronic communication for AF, automatic aperture control and image stabilisation.

#### What's missing?

At the telephoto end, the furthest you can currently shoot is 320mm, while at the widest end you can't go any further than 18mm (equivalent). The EF-M lens range is missing a few key optics and one we'd really like to see added includes a high-quality, fast 35mm prime for portraiture. An ultra-wideangle zoom for those with an eye for landscapes, and a fast prime with an equivalent 85mm focal length, would also be welcomed in the EF-M lens range.

# Leica T

The Leica M system offers users a wide selection of primes and zooms, but how do things stand in the much newer **Leica T** system?

#### Top lenses



#### Leica Vario-Elmar-T 18-56mm 1/3.5-5.6 Asph £1,250 The only standard zoom for

The only standard zoom for the Leica T system

Leica Summicron-T 23mm f/2 Asph £1,350 Equivalent to 35mm, it's the only prime currently available

for the camera



#### Leica APO-Vario-Elmar-T 55-135mm f/3.5-4.5 Asph £1,350

The longest zoom option for Leica T users

#### Leica Super-Vario-Elmar-T 11-23mm f/3.5-4.5 Asph £1,350

A 16-35mm equivalent wideangle zoom for street and landscape photography

ast year we witnessed Leica launch its first-ever compact system camera in the form of the Leica T. With a modern design, stylish looks and a robust chassis that's painstakingly machined out of a single block of aluminium, it's a CSC like no other with regard to its fit and finish. At the time of its launch, the all-new Leica T System was supported by just two lenses: an 18-56mm f/3.5-5.6 Asph lens (equivalent to 28-85mm) and a fixed 23mm f/2 Asph lens (equivalent to 35mm).

A year down the line and we've seen two additional lenses added to the range, bringing the sum total of available optics up to four. The two latest additions to the Leica T range are the Leica APO-Vario-Elmar-T 55-135mm f/3.5-4.5 ASPH (equivalent to 82.5-

202.5mm) and the wider Leica Super-Vario-Elmar-T 11-23mm f/3.5-4.5 Asph (equivalent to 16.5mm-34.5mm).

#### **Third-party options**

Just like any camera system in its infancy, there are a limited number of lenses available from the manufacturer, let alone from third-party manufacturers. As yet, there are no third-party lenses for the Leica T system, but that's not to say Zeiss and Voigtländer won't look at producing them in the future, much like they have done for the Leica M system.

#### **Mount adapters**

Leica has carefully considered that some users of the Leica T system may already own lenses from the manufacturer's M system. The M-Adapter-T allows those with M-system lenses to attach and use them with the Leica T. The good news is that the adapter fully supports functions such as exposure metering, aperture priority mode and manual settings, but as adapters go, the M-to-T lens-mount adapter certainly isn't cheap and comes with an asking price of around £300.

#### What's missing?

Leica offers no long telephotos beyond 200mm and what the system is really lacking is a selection of faster primes. Given the choice of what we'd like to see next, a 35mm f/1.4 prime lens that's equivalent to 50mm would be high on our list. The system is also lacking a wideangle prime or zoom for those who regularly shoot landscapes or architectural subjects.

# Nikon 1

**Nikon** has expanded its range of **1-series** lenses. With 13 optics available, the manufacturer is getting closer to ensuring there's a lens for everyone

developed its Nikon 1 system, the manufacturer focused its efforts on creating a new Nikon 1 mount and an entirely new range of lenses to ensure the system was small, portable and compact. The first lens was the 1 Nikkor VR 10–30mm f/3.5–5.6 (equivalent to 27–81 mm), which

hen Nikon

was quickly followed by other zooms including the 1 Nikkor VR 30–110mm f/3.8–5.6 (equivalent to 81–297mm) and 1 Nikkor VR 10–100mm f/4–5.6 (equivalent to 27–270mm), which is priced £400. More recently, Nikon has catered for those after faster primes, with the 1 Nikkor 18.5mm f/1.8 (equivalent to 50mm) and 1 Nikkor 32mm f/1.2 (equivalent to 85mm) being two examples.

this stage it's just an expression of interest. If anyone is likely to produce third-party lenses for the Nikon 1 system, we'd put our money on Sigma, which has already produced 19mm and 30mm fixed lenses for Micro Four Thirds and Sony E-mount systems.

M lenses to be mounted to any Nikon 1 camera body and the same manufacturer also produces the LMA-EOS\_N1 adapter for mounting Canon EF lenses.

mount adapter (£26) allows Leica

#### Top lenses

#### 1 Nikkor VR 10-30mm f/3.5-5.6 PD-Zoom £250

Equipped with a power-drive zoom and vibration reduction, this lens is equivalent to 27-81mm

#### 1 Nikkor VR 30-110mm f/3.8-5.6 £180

A portable and versatile zoom, perfect for city breaks. It's equivalent to 81-297mm in 35mm terms

#### 1 Nikkor VR 70-300mm 1/4.5-5.6 £880

This whopper of a zoom offers an angle of view equivalent to 189-810mm in 35mm film terms

#### 1 Nikkor 11-27.5mm f/3.5-5.6 £170

A slim-profile lens designed to cover most day-to-day situations

#### 1 Nikkor VR 6.7-13mm 1/3.5-5.6 £420

Currently the widest zoom Lens produced for the system - Equivalent to 18-35mm

#### 1 Nikkor 32mm f/1.2 £650

At present, the flagship prime lens in the Nikon 1 system, available in black or silver

#### 1 Nikkor 18.5mm f/1.8 £150

A cheap and affordable prime lens that's equivalent to 50mm in 35mm film terms

#### 1 Nikkor VR 10-100mm 1/4.5-5.6 PD Zoom £530

Includes voice coil motor IVCM) technology for a super-quiet autofocus performance

#### **Third-party options**

Nikon 1-series lenses are exclusively designed for the Nikon 1 system, and we have yet to see any third-party support from the likes of Sigma, Tamron and Tokina. Although we're led to believe that Sigma has shown an interest in making lenses for the Nikon 1 system, it's unknown if this will actually go ahead or whether at

#### **Mount adapters**

The FT1 mount adapter Nikon produces allows Nikkor F-mount lenses to be used with any Nikon 1 camera equipped with a Nikon 1 mount. The angle of view of an F-mount lens coupled to the FT1 is equivalent to that of a 35mm-format lens with a focal length of 2.7x longer. It's also worth noting that the FT1 supports autofocus with any AF-S lenses, as well as vibration reduction (VR). Other third-party adapters are available too – the Kiwifotos LMA-L(M) N1

#### What's missing?

Nikon has already filed patents for a number of lenses, the most interesting of which are the 1 Nikkor 14mm f/2.8 (equivalent to 35mm) and the 1 Micro-Nikkor 40mm f/2.8 (a dedicated macro lens equivalent to 105mm), both of which have yet to arrive. We'd also be keen to see a wider focal-length lens made to complement the Nikon 1 AW1 fully waterproof camera, as the widest zoom at present that can be taken below the surface of the water is the 1 Nikkor AW 11-27.5mm f/3.5-5.6 (equivalent to 30-74mm).



# Lens glossary

Ever wondered what those letters mean in the name of your lens? We decipher them for you

NO MATTER how exciting a new lens is, you can almost guarantee that its name will look like someone burst a bag of Scrabble tiles. With all the different major and third-party makers of lenses contributing their own acronyms to the party, you can be forgiven for losing track of what exactly the difference is between USM and HSM, or A mount and E mount. Keep yourself up to date with lenses using this handy glossary of mounts, terms, acronyms and suffixes.

#### **General**

A few suffixes, terms and concepts will show up in lenses made by practically every major manufacturer. The combination of letters may differ, but the idea will be broadly the same. Here are some terms you'll find on your lenses.

AF: Autofocus

**APS-C:** A lens designed for a camera fitted with an APS-C-sized sensor, a smaller sensor format than full frame

AS/Asp/Asph/AL: Aspherical lens elements, which reduce coma and other types of distortion, particularly in wideangle lenses

**ED:** Lenses with extra-low dispersion elements that minimise chromatic aberration

**Four Thirds:** A lens mount built to the Four Thirds standard of sensor size created by Olympus and Kodak

Full frame: A lens designed for cameras fitted with a 35mm-standard sensor. These lenses generally work with smaller sensors but will produce a cropped image according to the sensor's crop factor

IF: Internal focusing – internal optical movement is limited to the non-extending lens barrel, meaning the lens does not change size when focusing. This allows for a smaller and lighter lens

IS/OIS/OS/VC/VR: Image Stabilization/
Optical Image Stabilization/Optical
Stabilizer/Vibration Compensation/
Vibration Reduction – systems designed to
reduce image-blur caused by camera shake
and vibration, allowing for handheld
shooting at slower shutter speeds

MF: Manual focus

**Macro:** A lens that can produce an image at a size ratio of 1:1 or greater

Micro Four Thirds: Lens mount built to the Four Thirds standard of sensor size created by Olympus and Panasonic. Micro Four Thirds lenses feature a smaller flange focal distance than Four Thirds, and are designed only for mirrorless cameras

#### Canon

**DO:** A diffractive optical element, which allows telephoto lenses to be significantly more compact than normal

**EF:** Canon lenses compatible with full-frame and APS-C-sized sensors

**EF-M:** A range designed exclusively for use with EOS M cameras

**EF-S:** Canon lenses compatible with APS-C-sized sensors

FE: Fisheye lenses

L: Canon's 'Luxury' range of lenses – top of the range but very expensive

**STM:** Canon's stepping-motor technology for smooth, quiet autofocus. Aimed at videographers

TS-E: Tilt-and-shift lenses

**USM:** Featuring an Ultra Sonic Motor for fast, silent focusing

#### **Fujifilm**

**APD:** Apodisation filter – a filter to smooth edges and enhance the effect of bokeh

LM: Linear motor – designed to move lens elements in a non-contact state for silent operation

R: Fujifilm's lenses with an aperture control ring

**XC:** Fuji's compact and lightweight lenses designed for mid-range CSCs

**XF:** Fuji's premium prime lenses, designed for its flagship cameras such as the X-Pro1

WR: Weather-resistant

#### Leica

**Elmar/Super-Elmar:** Lightweight Leica lenses with maximum apertures of f/3.5, f/3.8 or f/4

**Elmarit:** Leica lenses with maximum apertures of f/2.8

**M mount:** The standard mount for Leica cameras and lenses, introduced in 1954 and still in use today

**Noctilux:** Extremely fast Leica lenses with maximum apertures of f/0.95, f/1 or f/1.2

**Summarit:** A comparatively less expensive series of Leica lenses, with maximum apertures of f/2.5

**Summicron:** Ultra-high performance Leica lenses featuring a maximum aperture of f/2

**Summilux:** A fast series of Leica lenses with a maximum aperture of f/1.4

**T-mount:** Lenses for the recent Leica T APS-C mirrorless camera

#### **Nikon**

**AF-S:** Lenses that utilise Nikon's Silent Wave Motor for quick, quiet autofocus

**A/M:** Auto-Priority Manual Mode – reduces sensitivity of manual override to prevent unintended switching

AW: All-weather lenses for the Nikon 1 AW1 waterproof CSC

**CRC:** Close-range correction to improve picture quality at close focusing distances

**D:** Lenses that relay camera-to-subject distance information to Nikon DSLRs and feature aperture rings

DC: Defocus Control technology – a mode for fine-tuning bokeh in out-of-focus areas. Unique lenses specifically designed for portrait work

**DX:** Nikon lenses designed for DSLRs with APS-C sensors

E: Electronic aperture control only

FL: Fluorite lens – fluorite corrects chromatic aberration within the visible light spectrum, and is also lighter than optical glass

**FX:** Nikon lenses designed for DSLRs with full-frame sensors

**G:** Nikon lenses without a manual aperture ring (many can also relay distance information like D-type lenses)

**HRI:** High refractive index – compensating for field curvature and spherical aberrations

**M/A:** Manual/Auto mode – a quick way to switch between manual and automatic focusing

Micro: Nikon's name for its macro lenses

ML: Meniscus protective lens – a curved protective element installed in front to minimise ghosting

N: Nano Crystal Coat – an anti-reflective coating

**PD:** Power Drive – a powerful silent zoom with adjustable speeds

**PF:** Phrase Fresnel – a lens element that changes the order of colour information received to reduce chromatic aberration

**RD:** Rounded diaphragm – creates a circular opening for a soft-focus bokeh effect

RF: Rear focusing, whereby only the rear group of lens elements moves when focusing, to speed up autofocus

**SIC:** Super Integrated Coating – a multilayer lens coating designed to massively reduce ghosting and flare

**SWM:** Silent Wave Motor – designed to aid fast and silent autofocus

#### **Olympus**

**BCL:** Body-cap lens – exactly what it sounds like, a lens in a body cap

M.Zuiko: Olympus lenses designed specifically for its Pen and OM-D mirrorless camera ranges, using the Micro Four Thirds lens mount

**Premium:** M.Zuiko lenses that sit in the middle of the Olympus range – higher quality than standard M.Zuiko lenses, but lower than the Pro models

**Pro:** Olympus lenses with image and build quality to meet the needs of professional photographers

**Zuiko:** Olympus lenses designed for cameras that operate under the Four Thirds standard of sensor size

#### **Panasonic**

Leica DG: Due to a significant crossover between Leica and the Panasonic Lumix series, several lenses for the Lumix series are of Leica design and engineering. These lenses adhere to certain Leica conventions (see the Leica section for full details)

**Lumix G:** Panasonic's lens system for its Lumix series of CSCs

**PZ:** Power Zoom – a system to enable smooth zooming. Useful for video

Vario: Panasonic's zoom lenses

X: Panasonic's premium range of lenses

#### **Pentax**

**645-mount:** Lenses for Pentax's 645 range of medium-format cameras

- **SMC:** Super Multi Coating Pentax's anti-reflective coating
- **FA:** Lenses designed for cameras with full-frame sensors
- FAJ: An FA lens that lacks an aperture ring
- **DA:** Pentax's lenses designed for cameras with APS-C sensors
- **DA L:** A version of a DA lens featuring an extra-light construction
- **DC:** A focusing motor for faster and quieter focusing
- **D FA:** Pentax's lens series optimised for full-frame DSLRs
- **HD:** High definition multi-layer coating to reduce flare
- **K-mount:** Pentax's original SLR mount system, dating back to 1975 and still in use today
- **KA:** K-mount lenses with auto-aperture support
- **KAF:** K-mount lenses with auto-aperture support, autofocus and mechanical aperture sensing
- KAF2: K-mount with auto-aperture support, autofocus, mechanical aperture sensing, plus electrical contacts for power zoom
- **Limited:** A designation for Pentax lenses that are of exceptionally high quality
- **RE:** Retractable the lens significantly shortens when not in use
- **SDM:** Super Direct-drive Motor (Pentax) for fast and quiet autofocusing
- **SR:** Shake-resistant Pentax's image stabilisation system for its macro lenses
- **Q-mount:** Pentax's smaller mount for its mirrorless cameras
- **SP:** Super Protect coasting a fluoride coating that wards off dust, finger marks and smearing
- **WR:** Weather-resistant featuring special seals to resist dust and light rain

#### Samsung

- FTMT: Full-time manual focus a system that allows users to acquire focus with AF then instantly switch to manual focus for fine-tuning
- **HSC:** Hyper Shield Coating a special coating for Samsung lenses designed to repel dust, water splashes and fingerprints
- **i-Function:** A system that allows the photographer to use the manual control

- ring to toggle key camera settings such as shutter speed and ISO
- NX-mount: The standard lens mount Samsung uses for its NX range of compact cameras and CSCs
- **NX-M:** Lenses for the Samsung NX Mini, a slim CSC featuring a 1in sensor
- **S:** Samsung's premium top-of-the-range lenses of superior quality
- **SSA:** Super Sonic Actuator a powerful lens motor used for ultra-fast and silent autofocus
- **STM:** Stepping motor a built-in motor for silent AF, designed for video shooters
- VCM: Voice coil motor another silent autofocus motor designed for video shooters, using a coil system based on rectilinear motion

#### Samyang

- **CS:** A lens designed for cameras that use cropped sensors
- MC: Multi-coated indicating the presence of multi-layer, anti-reflective coatings
- NCS: Nano Coating System a coating that reduces reflections and flare
- **T:** T-stop or Transmission-stop a feature designed to measure light transmission efficiency. Mostly used in video
- T-S: Samyang's tilt-and-shift lenses
- VDSLR: A Samyang lens designed specifically for videographers and video work, with focus gearing and silent aperture changes
- **UMC:** Ultra Multi-Coated an upgraded version of Samyang's MC coating layers

#### **Sigma**

- A: Sigma's Art lens range, designed around sophisticated optical performance and creative, dramatic artwork
- **APO:** Sigma's lenses made using special low-dispersion glass to minimise colour aberration
- **C:** Sigma's Contemporary lens range, designed to be high-performance yet also compact and lightweight
- DC: Lenses designed for cropped-sensor cameras, such as APS-C and Micro Four Thirds
- **DG:** Sigma's designation for full-frame lenses with large apertures, wide angles and close focusing distances
- DN: Digital Neo Sigma lenses for CSCs
- **HSM:** Sigma lenses with a Hyper Sonic Motor for fast and quiet AF
- **RF:** Rear focus focuses using only the rear lens group

**S:** Sigma's Sports lens range, designed for capturing fast action at a distance

#### Sony

- A mount: Alpha mount. Used by Sony's DSLR and SLT cameras, and inherited from Minolta's range of DSLRs and film SLRs
- **D:** Distance encoder measures distance from camera to subject, useful for calculating flash output
- **DT:** Digital technology lenses that produce images for APS-C-sized sensors only
- **E-mount:** Lenses originally designed for Sony's APS-C NEX cameras
- **FE-mount:** Lenses for Sony's full-frame, E-mount cameras
- **G:** Sony's top-of-the-range, pro-quality 'Gold' lenses with superb image and build quality
- **LE**: Lightweight Edition. Used for Sony's second-generation 18-200mm lens
- **OSS:** Optical Steady Shot Sony's image-stabilisation system
- **PZ:** Power Zoom a system to enable smooth zooming
- **SAM:** Smooth autofocus motor a system for fast and accurate focusing (inferior to SSM)
- **SSM:** Super Sonic Motor Sony's motor for fast, smooth and accurate autofocusing. Also features direct manual focus override for fine-tuning
- **STF:** Smooth transition focus for lenses featuring unique apodisation elements that produce pleasant bokeh
- **Super ED:** Aspherical glass like ED but super, hence the name
- **T\*:** An optical coating for Carl Zeiss lenses that prevents flare and ghosting, as well as increasing image contrast
- **ZA:** Sony's Zeiss Alpha lenses, built to Carl Zeiss specifications using Zeiss formulae and coatings

#### **Tamron**

- **AD:** Anomalous-dispersion glass a special optical glass that controls chromatic aberrations
- **Di:** Tamron lenses designed to work with full-frame and APS-C sensors
- **Di-II:** Tamron lenses compatible with APS-C sensors
- Di-III: Tamron lenses for CSCs
- LD: Tamron lenses with low-dispersion

- glass to control chromatic aberrations
- **PZD:** Piezo electric drive an AF motor for smooth focusing
- **SP:** Super performance Tamron's professional-class lenses at the top of its range
- **USD:** Ultrasonic Silent Drive an autofocus drive for fast and silent focusing
- XR: Extra-refractive index glass a thin element used to reduce the weight and diameter of wideangle lenses
- **ZL:** Zoom lock a mechanism that locks the zoom setting in place to prevent zoom creep

#### **Tokina**

- AT-X: Tokina's catch-all name for its current lenses
- **FX:** Tokina's range of lenses for full-frame cameras
- **DX:** Tokina's range of lenses for cameras with APS-C-sized sensors
- **PRO:** Tokina's top-of-the-range lenses built to professional standards
- **SD:** Low-dispersion glass elements for reducing chromatic aberration
- **VCM-S:** Tokina's Vibration Correction Module

#### **Zeiss**

- **Distagon:** Zeiss wideangle prime lenses designed for full-frame SLRs, available in ZE, ZF.2, ZA and ZM mounts (see below)
- **Loxia:** Zeiss lenses designed for full-frame CSCs, available in Sony E-mount
- Otus: Zeiss 55mm and 85mm f/1.4 lenses of such engineered optical quality that the firm claims them as the 'best in the world'
- **Planar:** Zeiss standard and telephoto prime lenses designed for full-frame SLRs
- **Touit:** Zeiss lenses designed for full-frame CSCs, available in Sony E-mount and Fujifilm X-mount
- T\*: Zeiss's famous multi-layer, anti-reflective coating, which the firm claims to be the secret behind the high-contrast images produced by Zeiss lenses
- **ZE:** Zeiss lenses equipped with an EF bayonet mount for Canon's EOS DSLRs
- **ZF.2:** Zeiss lenses equipped with an F bayonet mount for Nikon DSLRs
- **ZM:** Zeiss lenses designed for the Zeiss Ikon M rangefinder camera





18-250<sup>mm</sup> F3.5-6.3 DC Macro OS HSM

For Sigma, Canon, Nikon, Sony and Pentax Supplied with Petal type lens hood High performance, ultra-compact superzoom lens for APS-C digital cameras.

This high zoom ratio lens is designed exclusively for digital SLR cameras and incorporates Sigma's optical stabilisation technology. SLD (Special Low Dispersion) and aspherical lenses provide excellent correction for all types of aberrations. High Image quality is assured throughout the entire zoom range. Sigma's newly developed Thermally Stable Composite (TSC) allows for a more compact design and the HSM (Hyper Sonic Motor) ensures fast and quiet auto-focusing. This lens has a minimum focusing distance of 35cm and a maximum magnification ratio of 1:2.9, making it perfect for close-up photography.

Compatible with APS-C digital SLRs only